

THE **AFM** **DAILY** **No 3** **NOVEMBER 2, 2012** *Hollywood* **REPORTER**

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THE *Hollywood* REPORTER

NOVEMBER 2, 2012

BREAKING NEWS

Raven Banner and 108 Media Take Tribeca Thriller *Resolution*

Grindstone Buys Scottish Cannibal Film *Sawney: Flesh of Man*

Transmission Films Takes Lars von Trier's *Nymphomaniac*

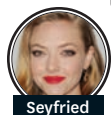
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AFM
No. 3

Dempsey, Seyfried Team for *Wonderful*

By Pamela McClintock

PATRICK DEMPSEY AND Amanda Seyfried are set to star in the romantic comedy *Wonderful Tonight* for Myriad Pictures and Castle Rock Entertainment.



Seyfried

Christine Jeffs (*Sunshine Cleaning*) is attached to direct the film, written by J. Mills Goodloe.



Dempsey

The movie is about an unlikely love affair that arises when a one-night stand between a wealthy lifelong bachelor and a free-spirited young woman results in a child. Used to

CONTINUED ON PAGE 6

Columbia Snags *Foxcatcher*

By Gregg Kilday

COLUMBIA PICTURES HAS acquired U.S. rights to Bennett Miller's *Foxcatcher*, starring Steve Carell and Channing Tatum,



Tatum

from Megan Ellison's Annapurna Pictures. The studio is eyeing a fall 2013 release, putting the film in the heart of awards season.

Columbia also is joining the film as a co-financer.

The project, based on a true story, will see Carell playing John du Pont, the eccentric millionaire who built a wrestling training facility on his Pennsylvania estate and then, in 1996, murdered Olympic gold medal-winning wrestler David Schultz, who will be played by Mark Ruffalo.

The cast also includes Sienna Miller, Vanessa Redgrave and

CONTINUED ON PAGE 6

Francis Lawrence to Complete *Hunger Games*

The *Catching Fire* director will helm *Mockingjay Part 1 and 2* By Scott Roxborough and Tatiana Siegel

INTERNATIONAL DISTRIBUTORS who have signed those big minimum guarantees with Lionsgate for the *Hunger Games* franchise are likely sleeping a bit easier following the announcement that Francis Lawrence, director of the upcoming *Catching Fire* sequel, will see out the franchise, returning for the final two films: *Mockingjay Part 1* and *Part 2*.

Lawrence is shooting *Catching*

Fire in Atlanta for a planned Nov. 22, 2013, release. The two *Mockingjay* films will hit U.S. theaters Nov. 21, 2014, and Nov. 20, 2015, respectively.

It is hard to overstate the importance of the teen fantasy brand for the health of the international indie industry. With the *Twilight* franchise coming to an end later this year with the final installment, *Breaking Dawn Part 2*, independent

distributors worldwide have a big gap in their release schedules, one that the *Hunger Games* films are custom designed to fill. The first installment of the *Hunger Games* franchise, written and directed by Gary Ross, has grossed nearly \$700 million worldwide.

Lawrence, who is repped by CAA, is considered a safe pair of hands when it comes to delivering the

CONTINUED ON PAGE 6



From left: AFI Fest director Jacqueline Lyanga, *Hitchcock* director Sacha Gervasi and star James D'Arcy arrive at the festival's opening-night gala screening.

Colin Firth, Michael Fassbender Set for *Genius*

By Pamela McClintock

COLIN FIRTH AND MICHAEL FASSBENDER ARE set to star in *Genius*, based on A. Scott Berg's National Book Award-winning biography *Max Perkins: Editor of Genius*.

The film will chart the real-life relationship between literary giant Thomas Wolfe (Fassbender) and renowned editor Max Perkins (Firth), who developed a tender, complex friendship that changed the lives of both men forever.

Michael Grandage — who recently served as the artistic director of London's famed theatre the Donmar Warehouse — will direct from an adapted script by John Logan, whose numerous credits include the James Bond pic *Skyfall*.

Glen Basner's FilmNation will shop the project to foreign buyers at AFM. The project's pedigree is sure to spark keen interest.

CONTINUED ON PAGE 6

Expendables 2 Helmer Set for Heat Redo

By Scott Roxborough

THE EXPENDABLES 2 director Simon West has signed on to direct *Heat*, a remake of the Vegas-set 1986 drama with go-to action hero Jason Statham reprising a role originally played by Burt Reynolds.

West, whose credits include *Con Air* (1997) and the Statham starrer *The Mechanic* (2011), replaces Brian De Palma, who initially had been attached to direct the action-thriller.



Statham

Heat tells the story of Nick Escalante (Statham), a compulsive gambler whose addiction has driven him to take dodgy security jobs to support his habit. When his friend is brutally beaten for an unpaid debt, he feels forced to take on the mob single-handedly.

The film is based on the novel by Oscar-winning screenwriter William Goldman (*All the President's Men*). Goldman also penned the script for the first movie adaptation. **THR**

Wolfenstein to the Big Screen

Pulp Fiction scribe Roger Avary will write and direct the action film for Panorama Media and producer Samuel Hadida

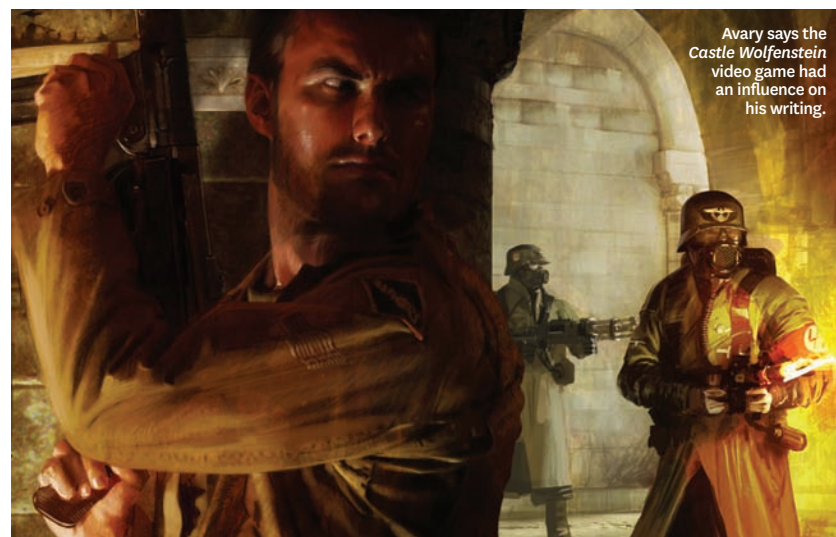
By Tatiana Siegel

ROGER AVARY IS BRINGING the video game *Castle Wolfenstein* to the big screen for Panorama Media and producer Samuel Hadida.

Avary will write and direct the action-adventure film, which centers on a young U.S. Army captain and a British special agent on a top-secret mission to *Castle Wolfenstein*, where Adolf Hitler will be for the unveiling of a new secret weapon. After reaching the Castle, the heroes are confronted with Heinrich Himmler's SS Paranormal Division and must fight not only for their survival but for a mission that could alter the course of the war.

Hadida will produce through his Davis Films Productions, and Panorama's Marc Butan and Kimberly Fox are handling global sales at AFM. Talks with U.S. distributors also are underway.

"With Roger at the helm, we expect everyone will join us for a wild and fun cinematic ride that will grab



Avary says the *Castle Wolfenstein* video game had an influence on his writing.

contemporary film audiences with the same irreverent, hip, over-the-top approach that Roger brought to *Pulp Fiction* and the other films he has either written or directed," Hadida said. "It is a big action adventure but also strongly character driven and based on a very solid story."

Added Fox: "We have known Samuel for years as a distributor and as a producer who knows the pulse of the marketplace, from his productions of *True Romance* through the *Resident Evil* pictures, and including Roger's *Killing Zoe* and *Rules of*

Attraction. Both Samuel and Roger bring a really fun sensibility to the screen, and *Wolfenstein* gives them the perfect opportunity."

Avary says he has been playing the *Wolfenstein* games since childhood and feels that "their outlandish sensibility has deeply influenced my own writing and directing throughout my career."

Castle Wolfenstein was an early stealth-based action-adventure shooter arcade game developed by Muse Software for the Apple II. It was first released in 1981. **THR**

The Works Picks Up Jared Leto Doc *Artifact*

By Scott Roxborough

THE WORKS INTERNATIONAL HAS PICKED UP worldwide sales for the 30 Seconds to Mars documentary *Artifact*, directed by the band's frontman, actor Jared Leto (aka Bartholomew Cubbins.)

The doc premiered at the Toronto International Film Festival in September, where it won the People's Choice Award in the documentary category. The Works is kicking off international sales of the film at AFM.

The film, billed as a *Super Size Me* of the music industry, focuses on Leto and 30 Seconds to Mars back in 2008, when their record label, Virgin/EMI, sued them for \$30 million for trying to exercise their legal right to get out of their contract. The film chronicles the ensuing legal battle as well as the band's attempt — at the same time — to record their third album, appropriately titled *This is War*.

Leto, known for his acting roles in *Requiem for a Dream* (2000) and *Mr. Nobody* (2009), also produced *Artifact* together with Emma Ludbrook. 30 Seconds to Mars' three studio albums have sold more than 6.5 million copies worldwide.

Clare Creen and Andy Ordonez of The Work International negotiated the deal for *Artifact* with CAA. **THR**

Lionsgate Takes *Hellbenders*

By Etan Vlessing

LIONSGATE HAS PICKED UP the North American home entertainment rights for the Toronto film title *Hellbenders* from director J.T. Petty.

The mini-major also took the home entertainment rights in India for the horror comedy about the exploits of the Brooklyn-based Augustine Interfaith Order of Hellbound Saints, known as Hellbenders.

Film Arcade is releasing *Hellbenders* theatrically in the U.S. The indie film stars Clancy Brown, Clifton Collins Jr. and Dan Folger.

Hellbenders was produced by Jon Denny, Lawrence Mattis, David Moscow, Mark Pederson and Aldey Sanchez. Circle of Confusion and OffHollywood Pictures produced the film, in association with Ambush Entertainment. **THR**

Solar Entertainment Launches Finance Arm

By Pamela McClintock

SOLAR ENTERTAINMENT'S JARED UNDERWOOD is launching a full-service specialty financing entity, Solar Media Capital, and has brought aboard former Comerica Entertainment executive Andrew Robinson to manage the new operation.

Solar Media is positioned to participate in all levels of filmed entertainment financing, providing lending alternatives not consistently covered by banks or credit investors. Examples include single-picture financing, bridge lending, library loans, prints and advertising funding.

"Solar Media Capital is an integral component of what we are building at Solar Entertainment," Underwood said. "Now we can not only provide filmmakers with production services at our facilities in Romania but also provide them with all their capital needs."

Solar Entertainment Group's investors and strategic partners include Edward Lawson Johnston, founder of London-based merchant bank LJ Group; the New York-based Shu family, which has major holdings in real estate and energy in the U.S., Romania and China; and Bobby Paunescu, majority owner of a top industrial conglomerate in Central and Eastern Europe.

At Comerica, Robinson worked to structure the financing of films including *The Hunger Games*, *End of Watch* and *The Expendables*. **THR**



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Urban to Star in NZ-China Co-prod

By Clarence Tsui

A NEW-ZEALAND-CHINA co-production starring Willow Shields, Karl Urban and Leehom Wang will begin production on March 31.

Directed by Ron Underwood (*City Slickers*, *Mighty Joe Young*), *The Wonder 3D* revolves around a 14-year-old (Shields, the *Hunger Games* franchise) who finds herself transported to China after stepping into the path of a rainbow.

The girl is forced to evade capture from suspicious government officials while trying to halt a catastrophe her relocation has caused, including a designated chase scene through Shanghai.

Producers already have located a mainland Chinese actress to join the cast as Shields' fellow teenage protagonist, said John Short, vp of Hyde Park International, who is repping the film at AFM.

Urban (*Dredd 3D*, *RED*) plays a diplomat helping the teenager, who undergoes her Chinese escape along a new acquaintance (Wang, *Lust, Caution*).

Executive produced by Media Funds Management's James Vernon and Hyde Park International's Ashok Amitraj, the film's stereoscopic special effects will be done by Pixomondo (*Hugo*, *Game of Thrones*).

Short added that his company already has locked distribution deals across most of Southeast Asia — with talks over rights in Thailand still ongoing — and also in the Middle East. The film's co-producers are handling sales in Chinese-speaking markets, Australia and New Zealand.

Meanwhile, Hyde Park also has already sold screening rights of the Japan and U.S.-set *Leonie* to India, Taiwan and mainland China. Released in the U.S. by Monterey Media, the film is a biopic of U.S. journalist Leonie Gilmour (played by Emily Mortimer), who moved to Japan in the early 20th century and gave birth to Isamu Noguchi, who would later become an internationally acclaimed sculptor and architect. **THR**

The 2012 AFM Poster Awards

THR pays tribute to the most amusing and over-the-top promotional materials from the third day of the market

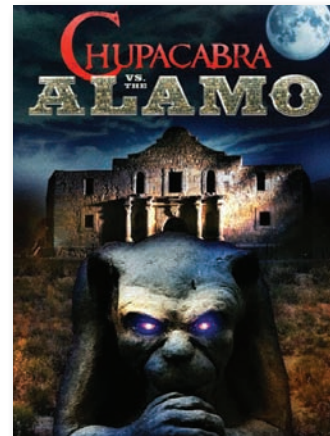


BEST AVOIDANCE OF ALL THINGS POKER

Poker Face

oooooooooooooooooooo

Johnny Pointy Nose (center) has called on his friends — Jimmy “Bad” Mustache, Pink Cleavage, Steve Look-Through-Gun, French Maid Slut and Bald Shotgun Eddie — to help him win the car race! And what any of that has to do with poker is completely beyond us.



BEST MYTHICAL BEAST VS. HISTORICAL LANDMARK

Chupacabra vs. The Alamo

oooooooooooooooooooo

You may ask yourself how a blood-sucking cryptid could possibly fight a historical building from the 18th century, and to that we have this to say: good question. We're not sure how this battle will pan out, but we can tell you that if the Chupacabra is hoping to suck the Alamo's blood this thing is going to be over in a hurry.



MOST COMPLETE USE OF ALL ASIAN FILM CLICHES

Princess and the Seven Kung Fu Masters

oooooooooooooooooooo

There's almost too much to love in Mega-Vision Pictures' chop-socky actioner. We can't decide if our favorite is the Asian Carmen Miranda with her gigantic butcher knife, the kung fu monkey in silk vest and trousers or all those bare-chested gray humanoids in the background. But the WTF honor has to go to the lounge singer, who seems to have been Photoshopped in from a promo for China's version of *The Voice*.



BEST COCHLEA TARTARE

Fresh Meat

oooooooooooooooooooo

Yes, that is a human ear you see dripping down from the silver spoon. Cannibalism, apparently, is on the menu of this bad-taste comedy from New Zealand. The plot, apparently, has a middle-class Maori family with unusual culinary tastes taking a bite of crime after a gang of Kiwi gangsters tries to take them hostage. We'd just like to know what Gordon Ramsay would say about this dish.

Entertainment One Grabs Brad Turner's *Scorched Earth*

By Scott Roxborough

ENTERTAINMENT ONE HAS signed a multi-territory deal for *Scorched Earth*, a post-apocalyptic action thriller directed by Brad Turner (24) and starring *Game of Thrones*' Sean Bean, picking up all rights to the film in the U.S. as well as several international territories, from VMI Worldwide.

The sci-fi thriller is set in a ruined future wasteland, after Earth has suffered an environmental collapse killing bil-



lions. What remains is a rudimentary society with small outposts of civilization and a vast,

lawless wasteland. Bean plays Atticus Gage, a ruthless bounty hunter who is offered the bounty of a lifetime if he heads out into the badlands to track down the world's most wanted criminal.

Scorched Earth will mark the directorial debut of Emmy-winning 24 helmer Turner. Kevin Leeson and Jamie Goehring are producing, with Shawn Williamson and Daniel Zirilli as executive producers.

In addition to U.S. rights, eOne snatched up rights in the U.K., France, Germany, Australia and Scandinavia for *Scorched Earth*, signing the deal on the eve of AFM, where VMI Worldwide is shilling the project. Andre Relis from VMI Worldwide and Sejin Croninger from eOne negotiated the deal.

VMI first introduced the project to buyers at the Toronto International Film Festival in September.

Principal photography on *Scorched Earth* is set to kick off in February.

Bean is also attached to Chrysalis Sky's *The 4th Reich*, Shawn Robert Smith's thriller about a battalion of American soldiers battling genetically enhanced Nazis on D-day. **THR**

THR.com

To download a PDF of the *The Hollywood Reporter's* American Film Market, go to: THR.com/AFM.

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LINE PRODUCER MORIBA NKAWI EXECUTIVE PRODUCERS RONNIE APTEKER BARRY BERK RICHARD COHEN ROBERT NAIDOO SUDHIR PRAGJEE ANANT SINGH SANJEEV SINGH PRODUCED BY KEN KAPLAN SCREENPLAY BY BARRY BERK BASED ON THE NOVEL BY ALISTAIR MORGAN DIRECTED BY BARRY BERK

Hunger Games

CONTINUED FROM 1

box office goods, particularly for international audiences. His three previous films: *Water For Elephants* (2011), *I Am Legend* (2007) and *Constantine* (2005), have grossed a total of more than \$930 million worldwide. More importantly, from the perspective of international distributors, his films have appealed as much to foreign audiences as to domestic ones. His debut, *Constantine*, earned nearly two thirds of its \$230 million global take outside of North America. More than half of *I am Legend's* box office (some \$585 million worldwide) was from foreign territories and even the \$117 million for the smaller budget drama *Water For Elephants* was split 50-50 between domestic and foreign.

That global appeal should go a ways toward reassuring the international partners who have recently inked output deals with Lionsgate. The Canadian-based mini-major has gone on a whirlwind world tour this year, locking in output agreements with major distributors hungry for the remaining *Games*. These include StudioCanal in



Lawrence will reprise her role as the rebellious Katniss Everdeen.

Germany, Nordisk Films in Scandinavia, Alliance's Aurum Producciones in Spain, Roadshow Pictures in Australia and, in deals signed this week, Belgium's Belga Films and Metropolitan Filmexport in France. Lionsgate will continue to release its own titles in the UK, and has a self-distribution partnership with IDC in Latin America.

Lionsgate and Color Force are producing all four of the *Hunger Games* films.

Mockingjay Part 1 and *Part 2* will be written by Danny Strong and star

Jennifer Lawrence, Josh Hutcherson and Liam Hemsworth. The two films, which are being adapted from the final novel in author Suzanne Collins' trilogy, follow the heroine Katniss (Lawrence) as she leads the districts of Panem in a rebellion against the tyrannical and corrupt Capitol. As the war that will determine the fate of Panem escalates, Katniss must decipher for herself who she can trust and what needs to be done, with everything she cares for in the balance. **THR**

Exclusive Media to Bow Racing Doc

By Scott Roxborough

PAUL CROWDER'S NEW DOCUMENTARY ON Formula One racing, *1*, will premiere Nov.15 at the inaugural Formula One U.S. Grand Prix weekend in Austin, Texas.

The doc, produced by Exclusive Media's Spitfire Pictures label together with Flat-Out Films and Diamond Docs, is described as an "action documentary" that tells the story of the golden age of Formula One racing.

The film features a who's who of Formula One star drivers, past and present, among them Mario Andretti, Lewis Hamilton, Michael Schumacher, Damon Hill, Nigel Mansell and current Formula One champ Sebastien Vettel.

The SXSW Film Festival and the Austin Grand Prix race track The Circuit of The Americas will team with the film's producers for the red carpet event, to be held at Austin's Paramount Theatre.

Exclusive Media also is backing Ron Howard's Formula One period drama *Rush*, which stars Chris Hemsworth (*Thor*) and German star Daniel Bruhl (*Inglourious Basterds*) as James Hunt and Niki Lauda, two real-life Formula One stars of the 1970s.

Rush was one of the big sales hits of AFM last year, with Exclusive selling out most of the world. The film will be released in the fall of 2013.

"The early days of Formula 1 racing was a very different time — the risks were very high and the characters were more larger than life," said Exclusive Media co-chair Nigel Sinclair, a producer on the doc. **THR**

Genius

CONTINUED FROM 1

CAA will put together financing and represent North American rights.

Genius will be produced by James Bierman for the Michael Grandage Co. Bierman served as executive producer at Donmar and formed MGC with Grandage. MGC also is producing Logan's new play *Peter and Alice*, to be directed by Grandage, as part of their series of plays in London in spring 2013.

"John Logan, Colin Firth and Michael Fassbender is an extraordinary lineup to work with, and we are particularly delighted to bring Glen Basner and all at FilmNation onto the team to join us as we move forward. Together, we can all now look ahead to making this project a reality and bring this amazing story to the attention of audiences everywhere," Grandage and Bierman said today.

Added Basner: "*Genius* promises to be a beautifully performed, electrifying and deeply moving film. With such a strong creative team led by Michael Grandage, John Logan and James Bierman and with Firth and Fassbender on board, who are undoubtedly two of the finest screen actors working today, we can't wait to introduce the film to buyers at AFM."

Firth next will be seen opposite Nicole Kidman in the Eric Lomax biopic *The Railway Man* and in Atom Egoyan's *The Devil's Knot* opposite Reese Witherspoon. He is represented by CAA and Independent Talent.

Fassbender's upcoming films include Terrence Malick's untitled project, Ridley Scott's *The Counselor* and Steve McQueen's *Twelve Years a Slave*. He is represented by CAA and Troika. **THR**

Wonderful

CONTINUED FROM 1

having women chase him because of his money and good looks, he is in for a surprise when, two years later, she rejects him because of his selfish and arrogant past.

Castle Rock Entertainment's Martin Shafer and Liz Glotzer will produce alongside Donna Roth and Susan Arnold.

Shafer and Glotzer most recently produced *Friends With Benefits*, *Bernie* and the third installment of the *Before Sunset* trilogy.

Myriad is handling worldwide rights to the film and is shopping the project to foreign buyers at the American Film Market.

"We think that the combination of Christine Jeffs, Patrick Dempsey and Amanda Seyfried brings a wonderful chemistry to this highly original romantic comedy," said Kirk D'Amico, president-CEO of Myriad, whose recent productions include *Margin Call*.

Dempsey is repped by UTA; Seyfried is represented by Innovative Artists. **THR**

Foxcatcher

CONTINUED FROM 1

Anthony Michael Hall. The film, currently in production, was written by Dan Futterman and E. Max Frye and is being produced by Annapurna's Megan Ellison along with Anthony Bregman and Miller.

Foxcatcher is currently in production.

The deal reunites Miller with Columbia, with which he teamed on last year's *Moneyball*.

Panorama Media, a division of Annapurna Pictures, is introducing *Foxcatcher* to foreign buyers at the American Film Market. Marc Butan and Kimberly Fox head up Panorama.

Columbia's Andrew Gumpert and Michael Marshall negotiated the deal with Panorama Media. Rights were acquired from Panorama Media, which is serving as the film's sales agent. SPE will aim to release the film in fall 2013.

Annapurna is currently in theaters with two films it financed: Paul Thomas Anderson's *The Master* and John Hillcoat's Prohibition-era drama *Loneless*. **THR**

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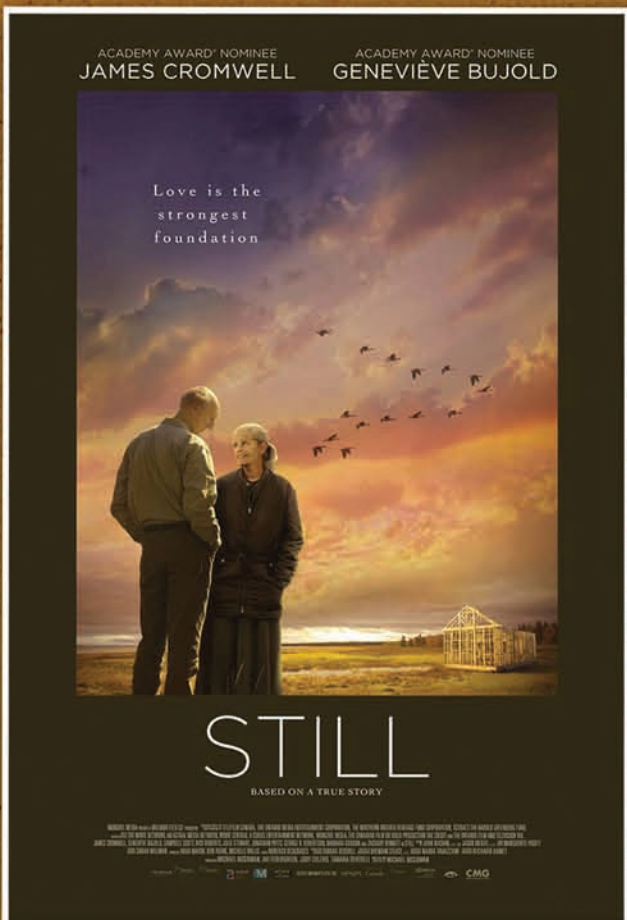


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Dark and disturbing secrets are exposed when five friends become stranded at an abandoned motel haunted by secrets of its own.

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Two brothers living on the wrong side of the law mastermind a casino heist.

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Sat Nov. 3rd
9:00AM
Ocean Screening Room



STILL

The compelling true story of a man who faces jail time when he sets out to build a more suitable home for his wife.

SCREENING TOMORROW!

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& Sun Nov. 4th - 3:00PM
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THE REAL BLACK FRIDAY BEGINS NOVEMBER 30TH

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LOEWS
SUITE 530

FINAL SCREENING
Sunday Nov. 4th - 5:00PM
OCEAN SCREENING ROOM

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Keishi Otomo

The man behind Japan's inescapable 'Ryoma Fever' returns with his Hollywood-influenced second feature, an actioner he describes as 'a new style of samurai film' By Gavin J. Blair

FOLLOWING HIS FIRST FEATURE, *Hagetaka* (The Vulture) — the film version of Japanese public broadcaster NHK's popular TV drama about high finance and hostile takeovers — Keishi Otomo went on to make NHK's yearlong historical series *Ryomaden*. The 48-episode dramatic adaptation of the story of Ryoma Sakamoto, a 19th century leader who was assassinated at age 31, was nothing short of a social phenomenon in Japan. When broadcast in 2010, it set off "Ryoma Fever," an interest in everything associated with Sakamoto's exploits that was estimated by the Bank of Japan to have created \$670 million in spinoff economic activity. Otomo sat down with *The Hollywood Reporter* in Tokyo to talk about *Rurouni Kenshin*, on offer at AFM through Gaga Corp. and his first film since leaving NHK to form his own production office.

Considering the enormous success you had with *Ryomaden*, what made you leave NHK last year?

I felt like I was going to be a salaryman at NHK, I would end up working with the same teams and start getting given the same kind of scripts. Even though *Hagetaka* and *Ryomaden* had

different themes, they were both very serious, and I figured I was going to get a reputation as the go-to guy for that kind of production. I also became really caught up with the character of Ryoma Sakamoto when I made *Ryomaden*, especially as it was made from his point of view; so a little part of me became like him. One of his beliefs was that you have to keep on changing, and if you stop, you die. That influenced me a lot, so that was one of my reasons for leaving.

You spent two years studying filmmaking in Hollywood early in your career. What exactly did you do, and what did you learn from it?

I kind of hung around there for a couple of years. I took some classes that I wanted at USC and a satellite campus at UCLA as an external student, and sometimes went to watch filming on sets. I also met a lot of business people and learned about that, as well as directing. One of the major differences between Hollywood and Japan is the scale of the business: In L.A., it's the biggest industry, but in Tokyo, it's much smaller. The American entertainment business is a global industry, but here it's very local because of the language issue. When I was in

L.A., the average budget for a Japanese film was about a tenth of that of an average Hollywood production. So the business environment is very different. For example, the level of students at USC was very high compared to Japanese film schools. They were still amateurs, but their outlook was very professional. I studied law at university, but I'm a director. At USC, they were really focused on the movie business from the beginning; they were learning about investing and how to raise funds. So that's what really changed in me from being in Hollywood — more than the way of making movies, the approach to the film industry as a business. So now I look at filmmaking with a kind of detached viewpoint, that entertainment is a business. It's OK to make the sort of movies you want to make, but in the end, you have to reach out to audiences with films they want to watch.

How did this influence the way you made *Rurouni Kenshin*?

I was looking to create a new type of action samurai film that people would like in Japan, and also in the U.S. and Europe, where the manga comic and anime series were already popular with fans of that genre. There haven't been that many good adaptations of manga, in my opinion; they've made a lot of them that haven't been that impressive. When I was in America in the late 1990s, Jackie Chan and John Woo from Hong Kong were really big in Hollywood, and I wondered why there were no Japanese filmmakers doing well there. It was all about action because it transcends language. When I used to go and watch old action films, like kung fu flicks, in downtown Los Angeles, there were Hispanic people, black people, Asian people, all enjoying them. It made me think that action is the way to communicate with audiences of all kinds around the world. And then when I studied movie history at USC, I realized that the foundations of movies are the silent films, Keaton and Chaplin, where everything was expressed through physical gestures. So I thought I would make an action film, but with actors who could express a

lot of emotion through that action. I think we achieved this because during the screenings in Japan, women have been crying at the action scenes.

Many of your crew have a lot of international experience. Is that a coincidence?

It's not a coincidence. I grew up watching action stars like Bruce Lee and Jackie Chan. And in L.A., when I watched Hong Kong action films, I would see the name of Kenji Tanigaki in the credits as action director. I thought his style was so original and interesting, and I wanted to work with him one day; then I got the chance to do that for this film. Hiroyoshi Koiwai, one of the producers, has worked a lot overseas, and his pace is much faster than the usual Japanese style. And the cinematographer, Takuro Ishizaka, has been living in L.A. for 17 years, so his sense is Hollywood-influenced.

The original manga series ran for years. How did you condense all that material into one film?

The main theme of the story is penance, so I took the episodes from the stories that really expressed that.

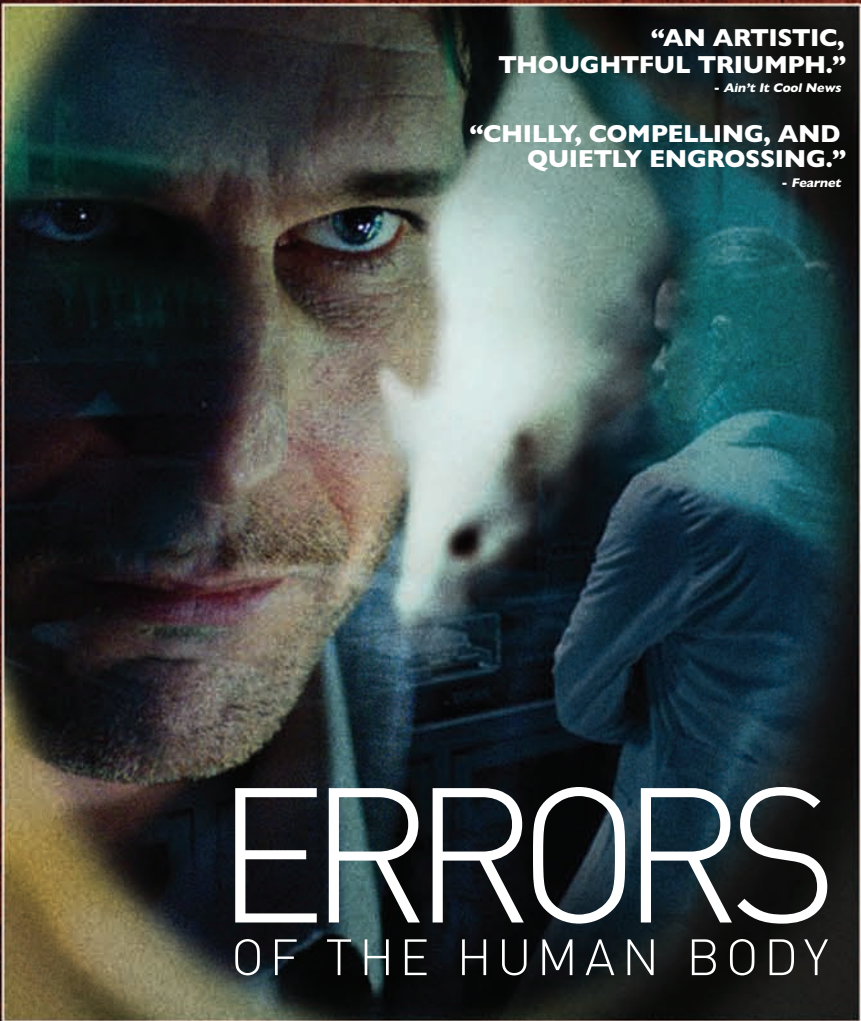
***Rurouni Kenshin* has a very different look and feel to traditional samurai films.**

The age when it was set was not particularly colorful, the clothes and houses at the time were really quite dull. Now with a historical drama like *Ryomaden*, especially when it's a public broadcaster, you have to be very accurate with the portrayal of everything, but with something based on a manga, there's much more freedom. So there are some strange masks and items of clothing in the film that didn't exist at the time, and the buildings are more ornate than they really were. We focused a lot on the colors; for example, the kimonos in the film are actually made from leather because the real material doesn't reflect light and have the same impact. It's a kind of unusual samurai story to begin with; it's set in the Meiji era, when the age of the samurai was coming to an end, and the main character is a former deadly warrior who no longer wants to kill people. He carries a katana sword that has the blade on the opposite side so he doesn't cut anyone, but still wants to protect the people he cares about. And the lead actor, Takeru Sato, is kind of a slim, pretty-boy type — unlike say, Toshiro Mifune, the star of Kurosawa's films, who looked like a typical samurai tough guy. So it's really a new style of samurai film. **THR**

Vital Stats

Nationality Japanese
Born May 6, 1966
Film in AFM
Rurouni Kenshin
Selected Filmography
Hagetaka (2009)

Sales: Loews #824 | MPI Media Group | international@mpimedia.com



LAURA CARD FRANCISCO BARREIRO MICHELE GARCIA ALAN MARTINEZ DAVID CABEZUD "HERE COMES THE DEVIL" CASTING DIRECTOR GABRIELA CORTES EDITOR CARMEN VARGAS PRODUCTION AND COSTUME DESIGNER CATALINA OLIVA MUSIC JULIO PILLADO
DIRECTOR OF PHOTOGRAPHY ERNESTO HERRERA ASSOCIATE PRODUCERS GABRIELA CORTES ALEJANDRO MONTALVO EXECUTIVE PRODUCERS MALIK B. ALI BADIE ALI HAMZA ALI GREG NEWMAN PRODUCER ANDREA QUIROZ HERNANDEZ WRITTEN AND DIRECTED BY ADRIAN GARCIA BOGLIANO
KEN KAPLAN & ANANT SINGH PRESENT A BARRY BERK FILM "SLEEPER'S WAKE" LIONEL NEWTON JAY ANSTEEY DEON LOTZ MUSIC BY DANIEL CALEB JAMIE MATTHES EDITED BY VUYANI SONDOLO DIRECTOR OF PHOTOGRAPHY WILLIE NEL CASTING BY MOONYEENN LEE POST PRODUCTION SUPERVISOR PAULENE ABREY
LINE PRODUCER MOROGA NKAWI EXECUTIVE PRODUCERS RONNIE APTAKER BARRY BERK RICHARD COHEN ROBERT NAIDOO SUOHIR PRAGJEE ANANT SINGH SANJEEV SINGH PRODUCED BY KEN KAPLAN SCREENPLAY BY BARRY BERK BASED ON THE NOVEL BY ALISTAIR MORGAN DIRECTED BY BARRY BERK
INSTINCTIVE FILM PRESENTS IN ASSOCIATION WITH HIGH 5 FILMS AND XYZ FILMS AND HALYARD PRODUCTIONS A FILM BY ERON SHEEHAN "ERRORS OF THE HUMAN BODY" STARRING MICHAEL EKLUND KAROLINE HERFURTH TOMAS LEMARQUIS AND RICK MAYALL
MUSIC BY ANTHONY PATERAS ADDITIONAL MUSIC CHRISTIAN MEYER EDITED BY PATRICK WILFERT COSTUME DESIGNER CLAUDIA TORSIELLO KEY MAKE-UP AND HAIR GLORIA GOSCHEL SEX MAKE-UP KRISTYAN MALLETT VISUAL FX SUPERVISOR RYAN BOZAJIAN PRODUCTION DESIGNER KARIN BETZLER DIRECTOR OF PHOTOGRAPHY ANNA HOWARD ACS
PRODUCED BY DARRYN WELCH MIKE DEIGHAN COLE PAYNE CO-PRODUCERS NICK FEIK MICHAEL WRENN SCREENPLAY BY ERON SHEEHAN AND SHANE DANIELSEN DIRECTED BY ERON SHEEHAN
MPI MEDIA GROUP AND BORO SCANNÁN NA hÉIREANN / THE IRISH FILM BOARD PRESENTS A FANTASTIC FILMS / TAILORED FILMS PRODUCTION IN ASSOCIATION WITH SOLID ENTERTAINMENT AB ROSS NOBLE TOMMY KNIGHT "STITCHES" PRODUCTION DESIGNER FERDIA MURPHY COSTUME DESIGNER ALLISON BYRNE MUSIC BY PAUL MCDONNELL "STITCHES" MAKE-UP MORNA FERGUSON
MAKE-UP TERRI PINNELL SOUND DESIGNER STEVE FANAGAN EDITED BY CHRIS GILL AND CONOR MCDONNELL DIRECTOR OF PHOTOGRAPHY PATRICK JORDAN PRODUCED BY JOHN MCDONNELL BRENDAN MCCARTHY RUTH TREACY AND JULIANNE FORDE CO PRODUCED BY MAGNUS PAULSSON AND ANDERS BANKÉ WRITTEN BY CONOR MCMAHON AND DAVID O'BRIEN DIRECTED BY CONOR MCMAHON

BAYSIDE SHAKEDOWN 4 THE FINAL



**In 6 Weeks,
70 Million B.O.!!
and counting.**

A Brand New Hope,
The Final for
Detective Aoshima.

Director : Ryoichi Kimizuka
Cast : Yuji Oda, Eri Fukatsu,

126 minutes / Opened September 7th, 2012

AFM Screening : Oct 31, 11:00~ / Nov 2, 11:00~ / Nov 4, 11:00~

UMIZARU 4 BRAVE HEARTS



**6 Million Admission,
100 Million B.O.
and More!**

A new challenge for Daisuke Senzaki.
Some lives only they were meant to save.
A maritime thriller on a spectacular scale!

Director : Eiichiro Hasumi

Cast : Hideaki Ito, Ai Kato, Ryuta Sato, Riisa Naka

116 minutes / Opened July 13th, 2012

AFM Screening : Oct 31, 17:00~ / Nov 2, 17:00~ / Nov 4, 17:00~

THERMAE ROMAE

Hiroshi Abe -- as an ancient Roman???
An epic bath fantasy transcends time and space.



**Udine FEFF
Toronto IFF
Rio IFF
Hawaii IFF**

In 80 Days, 5M Admission, \$75 M Box Office!

Director : Hideki Takeuchi

Cast : Hiroshi Abe, Aya Ueto, Kazuki Kitamura

108 minutes / Opened April 28th, 2012

AFM Screening : Nov 1, 13:30~ / Nov 3, 13:30~ / Nov 5, 13:30~

BEAUTIFUL WORLD

“Mastering the art of care giving – yakuza-style.”



“Ninkyo Helper”

starring Tsuyoshi Kusanagi
explores the social theme
of the dire shortage of
care facilities for the
elderly.

Director : Hiroshi Nishitani

Cast : Tsuyoshi Kusanagi, Narumi Yasuda, Masaaki Sakai

134 minutes / Opening November 17th, 2012

AFM Screening : Oct 31, 13:00~ / Nov 2, 13:00~ / Nov 4, 13:00~

Fuji Television and Ridley Scott present JAPAN IN A DAY



**Asia Only
Tokyo IFF**

On 11 March 2012, Fuji Television joined forces with renowned
filmmaker and producer Ridley Scott and YouTube to record
and share a single day in the life of Japan.

Co-Director : Philip Martin, Gaku Narita

92 minutes / Opening November 3rd, 2012

AFM Screening : Oct 31, 15:30~ / Nov 2, 15:30~ / Nov 4, 15:30~

REUNION

A 3.11 requiem written and directed by Ryoichi Kimizuka



Montreal WFF

**“Returning as many bodies to their families as humanly
possible. That was the goal.”**

Cast: Toshiyuki Nishida, Mirai Shida (Nobody to Watch Over Me)

Ikki Sawamura, Wakana Sakai, Shiro Sano, Koichi Sato

105 mins / Opening March, 2013

AFM Screening : Nov 1, 15:30~ / Nov 3, 15:30~ / Nov 5, 15:30~

All Screenings are in private by R.S.V.P. to sakoda@ponycanyon.co.jp
AFM Office / Screening : Loews #439 / 441

ATURES in Private Screenings

A TERMINAL TRUST

Is it love, medicare, or murder?



Montreal WFF
Sydney Japan FF
Melborn Japan FF
Tokyo IFF

Tamiyo Kusakari x Koji Yakusho starring together again
16 years after "Shall We Dance?"

Director : Masayuki Suo
144 minutes / Opened October 27th, 2012

AFM Screening : Nov 1, 11:00~ / Nov 3, 11:00~ / Nov 5, 11:00~

A robot controlled by...a grandpa?!

ROBO-G



The long-awaited, new project from
director Shinobu Yaguchi
of "Water Boys" "Swing Girls" and "Happy Flight"
is ready to launch!

Director : Shinobu Yaguchi
Cast : Shinjiro Igarashi, Yukiko Yoshitaka, Gaku Hamada
111 minutes / Opened January 14th, 2012

AFM Screening : Nov 6, 11:00~

LIAR GAME -REBORN-



The game pits 20 contestants against each other for a
prize pot of 20 million dollars in an extreme game of
"musical chairs."

Director : Hiroaki Matsuyama
Cast : Shota Matsuda, Mikako Tabe, Mana Ashida
131 minutes / Opened March 3rd, 2012

AFM Screening : Nov 6, 15:30~

Koki Mitani's long-awaited fantasy/legal thriller/comedy

A GHOST OF A CHANCE



The only witness in a murder case is a
long-dead samurai ghost

Director : Koki Mitani
Cast : Eri Fukatsu, Toshiyuki Nishida, Hiroshi Abe
Yuko Takeuchi, Tadanobu Asano, Kiichi Nakai
142 minutes / Opened October 29th, 2011

AFM Screening : Nov 6, 13:00

THE BOY INSIDE

What will make you Adult?



Awakened after 12 years unconsciousness,
his body is 18 but mental is 6 years old.

Director : Tetsu Maeda (School Days With a Pig)
Cast : Masaki Suda, Tori Matsuzaka,
Hiroki Aiba, Fumi Nikaido
84 minutes / Opened September 22nd, 2012

AFM Screening : Nov 1, 17:30~ / Nov 3, 17:30~ / Nov 5, 17:30~

ROCK'N'ROLL HOUSEWIVES



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band?!"

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problems of real women.

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cry and recharge your

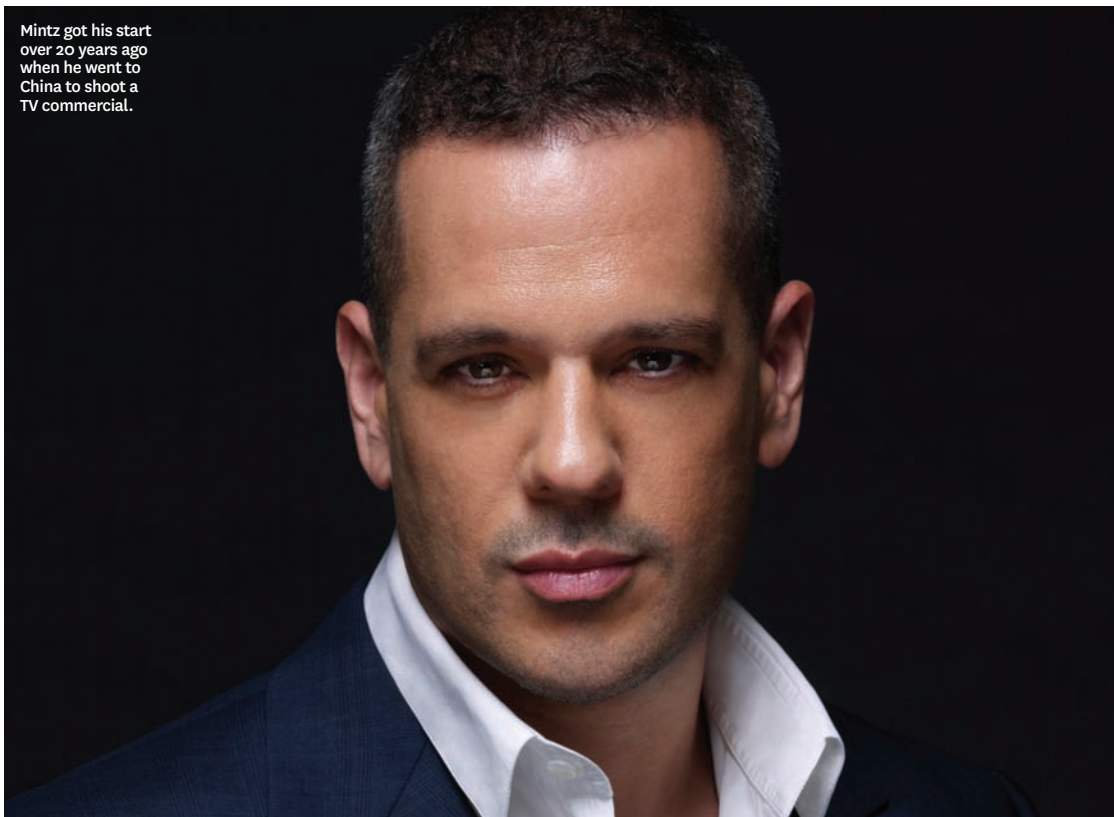
ASIA ONLY

Director : Ryoko Hoshida
Cast : Hitomi Kuroki, Tae Kimura
Shizuyo Yamazaki, Miki Maya
113 minutes / Opened February 11th, 2012

AFM Screening : Nov 6, 9:00~

International Sales : PONY CANYON INC. Shinji Sakoda
Phone: +81-90-4025-6843 / E-mail: sakoda@ponycanyon.co.jp

Mintz got his start over 20 years ago when he went to China to shoot a TV commercial.



CEO DMG ENTERTAINMENT

Dan Mintz

The Beijing-based producer of *Looper* discusses *Iron Man 3* and how Hollywood needs to look beyond “dragons and red lanterns” to crack the elusive Asian market By Patrick Brzeski

DAN MINTZ, AMERICAN PRODUCER AND CEO of Beijing-based studio, DMG entertainment, first arrived in China in 1989 to shoot scenery for a short TV commercial. He essentially never went home.

Mintz founded DMG in 1993 with Chinese partners Peter Xiao and Bing Wu, and put his experience to work in the local market, shooting commercials for TV, which were still rare in local broadcasting.

Fast forward a decade and the company had established itself as one of the major marketing and advertising firms in China, with offices in five cities and clients including Volkswagen and the NBA. In 2008 DMG made a major pivot towards film and entertainment. Projects large and small have followed. In 2009, DMG co-produced the government sponsored pseudo-propaganda vehicle, *The Founding of the Republic*, marking the country's 60th anniversary. The rom-com *Go Lala Go!* came in 2010. The company's first Hollywood co-production, *Looper* was released this fall, earning \$20.23 million in China (as of October 21) and \$61.9 million in North America, with \$75 million for all international territories. The company is currently co-producing *Iron Man 3* with Marvel Studios.

Mintz spoke with *THR* about the lessons *Looper* taught him, the status of *Iron Man 3*, and his advice to Hollywood on how to crack China.

Now that the dust has settled, how do you feel about how *Looper* has performed?

We're very pleased with it on a lot of levels. First off, it's a great film. And then the way China was integrated into the story and the way it was released

were both kind of trailblazing. There's never been a modern film in Mainland China that approaches the future. What will Shanghai look like in 40 years? That had never been done. Every part of the film that had some China facet attached to it that was challenging, but in a way that helped the story. And that's what we want.

What's going on with *Iron Man 3*? Following the release of the trailer, reports have suggested its status as an official co-production is in question.

Well, *Iron Man 3* is absolutely a DMG co-production. Obviously I can't talk about story, but we'll be filming in China before the end of the year and we'll have an announcement about Chinese cast members sometime very soon — all will be revealed.

About the co-production issue, of course, it's kind of sensitive. What I will say is that I've lived in China for 20 years and we've been working at this a long time — and there's no single loophole to be exploited, like some have been suggesting. You can't waltz in thinking you can get around something. It just isn't there. This market doesn't work that way. The big things that happen do so because they're wanted to happen. It's like filmmaking itself; it's all in the minutiae. It's about your reputation in the market, based on what you've delivered, and the relationships you have.

How would you say the co-production scenario in China is changing?

Let's talk about cycles. If you're in a place for a good amount of time, you start to recognize cycles, which really helps you strategize. I've

noticed a pattern of people focusing on the wrong things. As an example, when I first showed up in China in 1989, getting an official certificate to open a business was very difficult, even as a Chinese person. As a Westerner, it was almost impossible. But people were so focused on getting this piece of paper that when they did get it, they'd often realize they hadn't even spent the time figuring out how they were actually going to build a viable business in China.

The same thing happened here recently within the film industry. Everyone had been so focused on the official quota number of how many films are allowed into the Chinese market, that they neglected to really examine every other step of the process. If you actually look at it, the China Film Group controls every aspect of distribution — how much you can market, when you're put in, against what competition, and how long you stay in. So when the rule changed to allow more foreign films in, everyone celebrated. But look what happened. At the start of the year, some Hollywood films were brought in under the new quota and did quite well. But then they started to move them, so studios weren't getting a day-in date. And then they started to put Hollywood films up against each other, as with *The Dark Knight Rises* and *The Amazing Spider-Man*. So they lost, who knows, half of what they might have made in China. Now it's the same thing with co-productions, and the co-production approval process. They'd love you to focus all your energy on trying to crack this so-called co-production formula, because as soon as you do, you'll realize it never was the most important thing.

What does DMG have in the pipeline and what kind of projects are you interested in pursuing next?

Large global films with Chinese elements and relevancy are a big part of who we are now and the direction that we're going. There's more of that to come for sure. We're not on some China-centric-only agenda. I want to be a quality player, rather than a volume player.

How about Chinese language films?

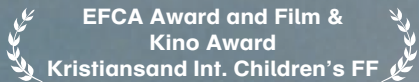
We want to do some more domestic Chinese films, but growing that global film base is what we're after. As far as an international Chinese language film, I think that's still a tough one. Not that it will never work, but for now it's going to be a rarity. It's still a ways off. What we really want to do are global, large-scale films that have some very interesting Chinese elements. I don't mean copying and pasting dragons and red lanterns. I mean some core storytelling elements that add to a film in a very cool way.

You've done a little directing. Are you at all interested in getting back to that?

Right now I'm focused on building this platform and ecosystem for big films for China and the world. It's something that's very unusual and hasn't really been done before, and the focus now is on continuing this with quality and consistency. But at some point down the road — if I find the right material that resonates with me — definitely. Nothing's off the table. **THR**



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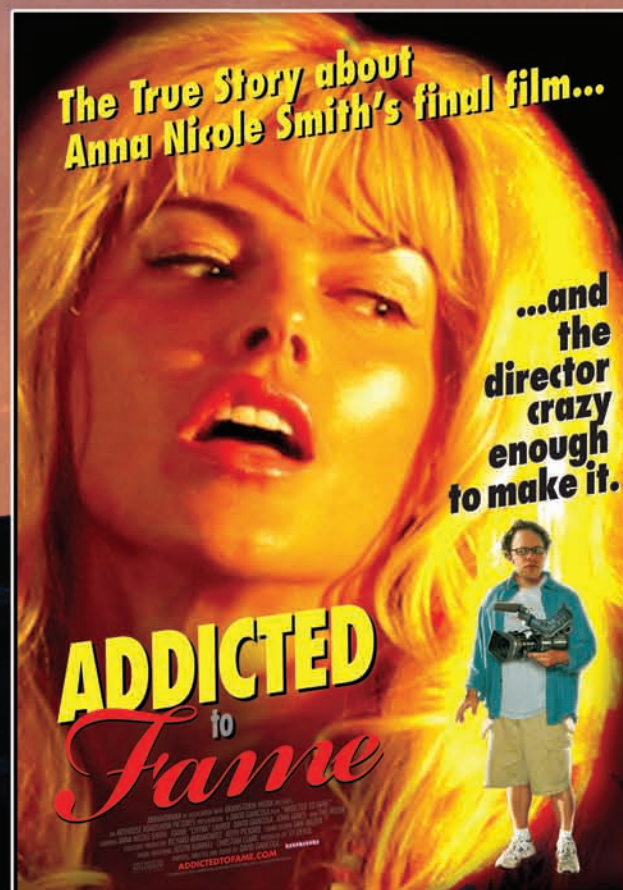


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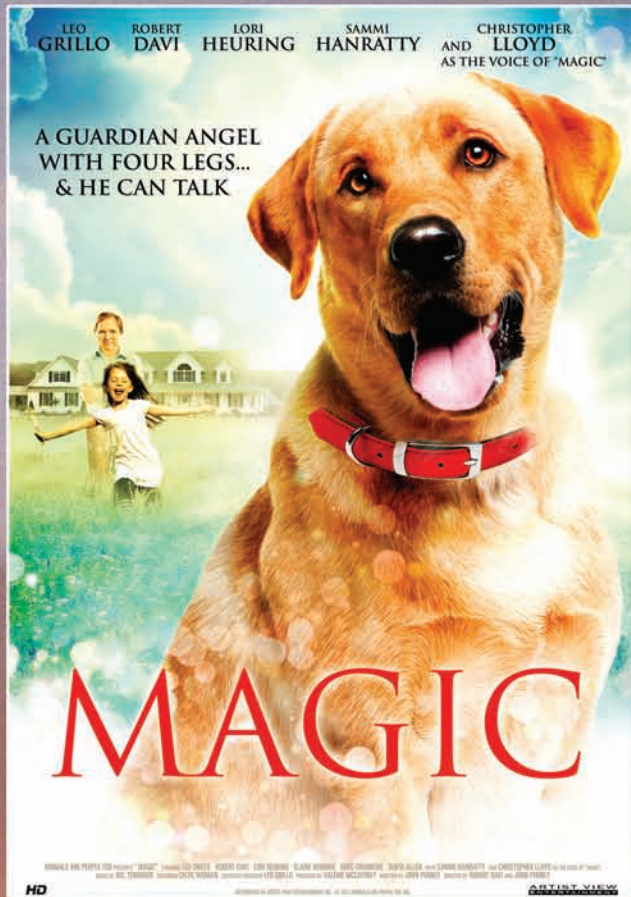
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Mendes and Lavant bond in Carax's first feature in 13 years.

AFI REVIEW



Holy Motors

French auteur Leos Carax returns with a wacky film in which his longtime collaborator Denis Lavant plays 11 characters *By Megan Lehmann*

EXHILARATING, OPAQUE, heartbreaking and completely bonkers, French auteur Leos Carax's so-called comeback film, *Holy Motors*, is a deliciously preposterous piece of filmmaking that appraises life and death and everything in between, reflected in a funhouse mirror.

It's brave and foolish. After a rapturous reception at its first Cannes screening, the bewitching French-German co-production immediately bolted into an elated tempest of debate and speculation.

Beyond a segment of the 2008 triptych *Tokyo!* the elusive Carax hasn't made a film since his cult Cannes competition entry *Pola X* 13 years ago. He's obviously been bottling up some seriously wacky ideas, and they all blow their lids at once in this avant-garde sci-fi concoction that represents — maybe — a scream in the night against our enslavement to the virtual world.

We can only sit back and marvel as Carax's id, in the shape of weather-beaten French character actor and longtime collaborator

Denis Lavant, runs wild through the streets of Paris, tossing out visually stunning sequences that are by turns erotic, repugnant and sad.

The boisterous accordion jam alone is worth the price of admission.

Smoking like a train, Lavant inhabits 11 — count 'em! — different roles during the course of a 24-hour odyssey as he is chauffeured about the city by his attentive driver, Celine (the glorious Edith Scob). It's performance art, with an interval, and makes the most of the actor's incredible, pliant face and acrobat's body.

Here he is, a naked, flower-munching leprechaun being rocked to sleep by Eva Mendes' burqa-wearing fashion model. And there, an old crone with wiry gray hair and a beggar's cup.

He's affecting as a concerned father remonstrating with his daughter over her shyness at a party and scary as a flick knife-wielding hitman who excises his mirror self. Funny, too.

Carax, perhaps best known for early Juliette Binoche starrers *The Night Is Young* and *Lovers on the*

Bridge, goes totally for broke with this mad hatter's tea party, lobbing domesticated chimpanzees and chatty limousines into the mix seemingly at random, and often the only reasonable response in the face of such unhinged lunacy is to laugh with delight.

So what's it all about?

Don't ask Australian pop pixie Kylie Minogue's Jean Seberg-cum-stewardess character, who sings a forlorn original love song backed by the Berlin Music Ensemble before leaping to her death. She is one of the many women Lavant's Monsieur Oscar loves and leaves as he goes from "appointment" to "appointment," taking on different guises, increasingly weary and searching for some peace, always at the mercy of the mysterious "agency."

Carax's visual style, aided by the cinematographer Caroline Champetier, who last year won a Cesar for *Of Gods and Men*, is swooningly romantic, punctuated by virtuoso flights of fancy such as the stunning motion-capture compositions. There's a beautiful fluidity to the sequences that

would seem to be at odds with the weird juxtapositions, but that's the way it is in a dream.

Carax, who appears briefly in an overture to the film, says he is angry with the way people have succumbed so completely to the virtual world, turning their computer into their home, their hearth. In a world where people clutch their smartphones like security blankets and store all their treasured memories on a hard drive, he just might have a point.

AFI FEST

Originally reviewed at the Cannes Film Festival

Cast Denis Lavant, Edith Scob, Eva Mendes, Kylie Minogue

Production companies Piere Grise Production/Theo Films/Arte France Cinema/Pandora Film/WDR-Arte

Writer/director Leos Carax

Producer Didier Abot

Director of photography Caroline Champetier

Production designer Florian Sanson

Costume designer Anaïs Romand

Editor Nelly Quettier

Kai Ko [You Are the Apple of my Eye]

A boy lost in love meets a girl waiting for love

When
a Wolf
Falls in Love
with
a Sheep

From the director of "One Day",
the official Berlinale Forum selection

atom

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THE

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AMERICA
VIDEO FILMS



Berg's film offers new insights into the notorious case of the West Memphis 3.

West of Memphis

Account of the West Memphis 3 scandal is thoroughly compelling, even for those who know most of the story already *By John DeFore*

LATE TO THE PARTY BUT ABSOLUTELY essential, Amy Berg's *West of Memphis* delivers a gripping overall picture of the West Memphis 3 wrongful-conviction saga while offering many insights for viewers who have followed it through Joe Berlinger and Bruce Sinofsky's three *Paradise Lost* docs. Thorny, blood-boiling and finely made, it deserves a theatrical push.

Controversy preceded the film's Sundance debut, with reports suggesting a turf war between Berg and Berlinger/Sinofsky. But *West* gives credit to its predecessor early on, citing *Lost* as the inspiration for most if not all of the follow-up attention, and tips its hat multiple times during the film. (And it only indirectly slams *Paradise Lost 2* for casting doubt on a figure in the case, Mark Byers, who Berg clearly believes is innocent.)

An introductory chapter recounts the gruesome 1993 slaying of three young boys in West Memphis, Ark., and the 1994 conviction of three local teens — noting the detailed confession one made and ending with a freeze-frame in which another, Damien Echols, grins eerily at cameras after his conviction. Any viewer unfamiliar with the case would see no reason to doubt their guilt.

Cut to 15 years later, as we begin to hear details of “the first crowd-sourced investigation in history” — in which people around the world who smelled injustice set out to expose a shoddy and

perhaps feloniously dishonest prosecution. Berg first looks at the confession of defendant Jessie Misskelley, playing audio of an interrogation in which the most damning details appear to have been fed to the slow-witted youth by authorities.

The case drew the interest of filmmakers Peter Jackson and Fran Walsh in 2005, and much of *West* details private investigations funded by the couple. The discoveries they made over the years are staggering, particularly in the forensics department: Although the killings had been depicted as ritualistic satanic sex slayings in court, a team of respected experts concludes that most of the disfigurement to the bodies likely could be attributed to giant turtles in the ditch where the boys were dumped.

As she recounts advocates' pursuit of appeals and retrials, Berg focuses on the prison experience of Echols (the only one of the West Memphis 3 to receive the death penalty) and Lorri Davis, a New York woman who began writing to Echols in jail and eventually married him. (Echols and Davis are credited as producers on the film.)

Berg also spends a great deal of time with Pam Hobbs, mother of one of the victims and — as we learn late in the film — ex-wife of the man now seen as a key suspect, Terry Hobbs. As Berg follows the West Memphis 3's path toward

release from prison, she uncovers dramatic revelations about Hobbs' past and marvels at the fact that local police never treated him as a suspect in the case.

The 2 1/2-hour film earns every minute of its screen time. While it finds a happy-ish ending for some parties, it closes with new testimony — from a tip-line call made barely a month before the screening — further suggesting that Hobbs is a killer walking free. The eagerness of Arkansas politicians to treat this as a closed case — one official brags he has finally “put that matter to rest,” provoking disgusted gasps from the Sundance audience — makes *West of Memphis* the story of an injustice that seemingly will never be made right.

AFI FEST

Originally reviewed at the Sundance Film Festival

Production companies WingNut Films, Disarming Films

Director Amy Berg

Screenwriters Amy Berg, Billy McMillin

Producers Amy Berg, Fran Walsh, Peter Jackson, Damien Echols, Lorri Davis

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Farrell, Walken and Rockwell find themselves in hot water when they're dog kidnapping scam goes awry.

Seven Psychopaths

There's way more wit than weight in Martin McDonagh's second feature, but still much to enjoy

By David Rooney

SAY WHAT YOU WILL ABOUT Martin McDonagh, the Irish playwright-turned-screenwriter-director. It's true he might have lingered too long at the vintage Quentin Tarantino party celebrating outlandish hyper-violence and obsessive pop-cultural awareness. But the guy writes killer dialogue and spiky characters, throwing them together in amusingly baroque ways. He also attracts first-rate talent, which means that while it's way behind the *Pulp Fiction* curve, *Seven Psychopaths* can be terrifically entertaining.

McDonagh's second feature isn't as tightly plotted or as distinctive in its setting as his 2008 debut *In Bruges*, nor is it as thematically expansive or propelled by sheer storytelling brio as his best plays, among them *The Beauty Queen of Leenane*, *The Cripple of Inishmaan* and *The Pillowman*. But what saves it from being merely a show-offy wheel-spinning exercise is the film's possibly candid acknowledgement of the woes of writer's block and the challenges of reinventing the crime genre, even in this meta age.

Colin Farrell plays Marty, an Irish screenwriter in Hollywood and a functioning alcoholic, who has the title of his next movie, *Seven Psychopaths*, but hasn't gotten beyond EXT. LOS ANGELES STREETCORNER. DAY.

He gets a glimmer of inspiration

from a news item on the so-called Jack of Diamonds killer. That mystery figure is glimpsed in action in the opening scene, in which two hitmen (Michael Pitt and Michael Stuhlbarg) are busy defining overkill beneath the Hollywood sign when an assassin in a ski mask strolls up from behind and pops them, leaving the playing card as his signature.

If the name of Farrell's character and the cameos of the *Boardwalk Empire* castmates weren't an explicit enough Martin Scorsese homage, McDonagh also names Marty's best buddy and would-be writing collaborator Billy Bickle (Sam Rockwell). At one point, Billy even does a quick "You talkin' to me?"-type *Taxi Driver* riff. McDonagh also tips his hat to Japanese crime maestro Takeshi Kitano by showing Marty and Billy watching a scene from *Violent Cop*.

Billy and his preternaturally Zen-like associate Hans (Christopher Walken) run a dognapping scam, swiping pooches from well-heeled locals and then returning them days later to collect a reward. But they make a mistake by taking Bonny, the beloved Shih Tzu of otherwise heartless L.A. gangster Charlie Costello (Woody Harrelson).

Charlie becomes fodder for Marty's screenplay, and much of the early action strings together vignettes for possible inclusion.

Among them is a droll mini-noir featuring Harry Dean Stanton as a Quaker patiently stalking the killer of his daughter. There's also a former Viet Cong soldier (Long Nguyen) plotting revenge on the American grunts who butchered his family. Responding to an LA Weekly ad placed by Billy canvassing authentic psychopath experience, Tom Waits shows up with a pet bunny, wistfully recalling the wife (Amanda Warren) with whom he traveled the country icing serial murderers until he lost his nerve while she was flambéing the zodiac killer.

Much of this is witty pitch-black absurdism, with McDonagh winking at the audience by having Marty say: "I don't want it to be one more film about guys with guns in their hands. I want it to be about love."

The writer-director also indulges in autoironic digs about the misogyny of hipster crime flicks, with Hans observing that women in Marty's script either do nothing or are there just to be killed off.

That's pretty much the fate of the female contingent here, including Marty's prickly Australian girlfriend (Abbie Cornish), who even he doesn't seem to like much; Charlie's bitchslapped dogwalker (Gabourey Sidibe); Hans' wife (Linda Bright Clay), undergoing breast cancer treatment; and sultry Angela (Olga Kurylenko),

who's sleeping with both Charlie and Billy. To keep things equitable, gays, blacks and the obese cop suffer as many slurs as women.

If the overlong film slides into self-indulgence, the actors keep it buoyant, particularly when gonzo Billy takes the script in hand. In a bravura aria from Rockwell, he cooks up an elaborate shootout finale in a B-movie graveyard. However, the real faceoff unfolds among the cacti in Joshua Tree National Park, where Marty, Billy and Hans have taken Bonny to hide out as Charlie closes in.

As creatively bankrupt Marty, Farrell is in subdued mode here, his performance largely defined by the endless expressivity of his eyebrows. He serves as an excellent foil for Rockwell, whose line readings continually dance between knowingness and idiocy, and Walken, who ventures as far into deadpan as you can go while remaining conscious. And Harrelson has fun contrasting his devotion to Bonny with his contempt for humanity.

Shot by Ben Davis with a color-saturated, heightened-reality look that accentuates the cartoonish nature of the violence, the film is a poison-pen love letter to Los Angeles and its surrounds. It benefits in the extended denouement from Carter Burwell's doleful score, which is supplemented by some cool vocal choices and plays nicely against the verbal comedy. If *Seven Psychopaths* ultimately isn't about much beyond its larkish spirit, the amount of blithe bloodletting will surely please fans of souped-up, self-referential crime capers.

Originally reviewed at the Toronto Film Festival

Production company

Blueprint Pictures

Cast Colin Farrell, Sam Rockwell, Woody Harrelson, Christopher Walken, Tom Waits, Olga Kurylenko, Abbie Cornish, Gabourey Sidibe, Zeljko Ivanek, Linda Bright Clay, Amanda Warren, James Hebert, Long Nguyen, Brendan Sexton III, Michael Pitt, Michael Stuhlbarg, Harry Dean Stanton

Director-screenwriter

Martin McDonagh

Producers Graham Broadbent, Peter Czernin, Martin McDonagh

Executive producer Tessa Ross

Director of photography

Ben Davis

Production designer David Wasco

Music Carter Burwell

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Starring Sam Witwer,
Armand Assante, Talia Shire

He made the Chicago mob an offer they
could refuse...payback is a bitch.

PRANK

(THRILLER)

COMPLETED

From Plan 9 Entertainment

Written and Directed by Yiuwing Lam

Starring Nick Renaud, Henry Monfries,
Gemmenne De La Pena

For the bullies, it was all fun and games.
For him, it was deadly serious.

PIG

(SCI-FI / THRILLER)

COMPLETED

From The Pig Project LLC

Written and Directed by Henry Barrial

Starring Rudolf Martin, Heather Ankeny,
Keith Diamond, Ines Dalin

They erased his past...
will he survive his future?

TREEHOUSE

(HORROR / THRILLER)

PRE-PRODUCTION

*From Strong Oak Pictures
and FarLap Films*

Written by Alex Child
and Miles Harrington

Directed by Michael Guy Ellis
No kids allowed!

IN POST-PRODUCTION

THE LIST

(THRILLER)

From Creativity Media

Written and Directed by Klaus Huettmann

Starring Sienna Guillory, Anthony Flanagan,
Nigel Planer, Bill Paterson

There's nowhere to run when your number is up.

COMPLETED

THE WICKED

(HORROR)

From A.C.I. Films

Written by Michael Vickerman

Directed by Peter Winther

Starring Devon Werkheiser, Justin Deeley,
Jess Adams, Jamie Kaler

Ding Dong: The Witch is ALIVE...

STATIC

(THRILLER)

From New Artists Alliance

Written by Todd Levin, Gabriel Cowan,
John Suits and Andrew Orci

Directed by Todd Levin

Starring Milo Ventimiglia, Sarah Shahi,
William Mapother, Sara Paxton

When you hear them coming, you're already dead.

eXtracted

(SCI-FI / THRILLER)

From New Artists Alliance

Written and Directed by Nir Paniry

Starring Sasha Roiz, Jenny Mollen, Nick Jameson
One man's past is another man's prison...

DEVIL SEED

(HORROR)

From Matchbox Pictures

Written by Geoff Hart and Greg A. Sager

Directed by Greg A. Sager

Starring Michelle Argyris, Shantelle Canzanese,
Vanessa Broze
Evil grows within...

WAKE UP AND DIE

(THRILLER)

From Domain Entertainment Ltd.

Written and Directed by Miguel Urrutia

Starring Luis Fernando Bohorquez
and Andrea Montenegro

Sleeping with him was her first mistake.

THE PREACHER'S DAUGHTER

(DRAMA)

From Shadow Cave Pictures

Written and Directed by Michelle Mower

Starring Andrea Bowen, Adam Mayfield,
Ron Jackson, Cyndi Williams

They thought she was the perfect daughter...

THE THOMPSONS

(VAMPIRE / HORROR)

From Film Harvest and Snowfort Pictures

Written by The Butcher Brothers and Cory Knauf

Directed by The Butcher Brothers

Starring Cory Knauf, Samuel Child,
Joseph McKelheer, Mackenzie Fingers

The Hamiltons have snuck into a new town under
a new name...but they're not the most
bloodthirsty people living there!

GANGSTERS, GUNS AND ZOMBIES

(HORROR)

From London Music Video Ltd.

Written and Directed by Matthew Mitchell

Starring Vincent Jerome, Huggy Leaver,
Fabrizio Santino

They owned the streets...until now!

PUNISHMENT

(HORROR)

From Down the Road LLC

Written and Directed by Jason Christopher

Starring Jen Dance, David J. Bonner,
Chelsey Garner, Shaun Paul Costello,
Matthew Nadu

A father is about to take revenge...

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Frances Ha

An exhilarating black-and-white New York seriocomic from Noah Baumbach with a stellar star turn by co-writer Greta Gerwig *By Todd McCarthy*

NOAHA BAUMBACH'S TERRIFIC new film takes a seriocomic look at the life of an adorable misfit in 2012 New York City with the verve of French New Wave film from 1962. Co-written by Greta Gerwig, who plays the title role with entirely disarming self-deprecating humor, *Frances Ha* is a low-budget, black-and-white production populated mostly by wannabe creative types that immeasurably benefits from the feeling that it was shot on the wing. This is a niche picture of great appeal that will score with younger audiences looking for something offbeat and smart.

While the brief opening montage of life in Gotham smacks of Woody Allen, the milieu in question is distinctly different from the comic veteran's territory. Gerwig, who worked with Baumbach in *Greenberg* (and acted for Allen in *To Rome With Love*) plays a bright, scattered 27-year-old who's still living as though it's her first year out of college. Rooming in Brooklyn with her best friend Sophie (Mickey Sumner) "like a lesbian couple that doesn't have sex anymore," the gawkily attractive Frances is an apprentice dancer with a small

company who spends far more time riffing with Sophie and whomever else turns up than focusing on how she might get ahead in life or even get a grip.

In fact, the script casually charts Frances's gradual descent from passable survival to possible despair, albeit without any sense of angst. No matter what stumbling blocks life throws under Frances' feet (and she's enough of a klutz that she'll stumble over every one of them) and regardless of how often she might prove to be her own worst enemy, mostly by talking too much, she's got a buoyancy and spirit that somehow keeps her head above water as she bounces from one apartment to another and struggles to meet the financial challenge of New York.

The intermittent presence of Adam Driver as a downtown artist and womanizer merely drives home the film's passing similarity to Lena Dunham's HBO series *Girls*, both in milieu and the occasionally blunt dialogue describing weird and/or awkward sex. But the style and tone are entirely different. Baumbach shoots and cuts in a fleet, exhilarating manner that reminds of

nothing less than the Godard of *Band of Outsiders* or the Truffaut of *Shoot the Piano Player*, a connection explicitly and sometimes movingly underscored by his extensive use of excerpts from 1960s French film scores composed by the great Georges Delerue. The director mixes moods with a playfulness that is both brazen and carefree and yet precisely modulated, yielding results that amplify the specific content of the screenplay.

This makes for a film that, however cheap it was to make, is incredibly rich to watch. A delightful throwaway sequence of Frances running/dancing down the street is paralleled to the embarrassing/hilarious sight of her, having offered to pay for a date's dinner, dashing and stumbling block by block at night to find an ATM. On a Christmas visit to her parents, she takes a bicycle ride through suburban Sacramento, of all places, that is made to seem mordantly pathetic by the use of a famous Delerue bicycling theme. And then there's her misbegotten weekend trip to Paris, in which Frances' knack for the impromptu backfires on her in cringingly ruinous ways.

But the comic highpoint is saved for an extended climactic set piece played out at Frances' (and Baumbach's) alma mater, Vassar College. Reduced to returning to campus to work a weekend event, she is appointed to discreetly follow around a distinguished big-bucks donor as a wine pourer assigned to keep the woman's glass filled at all times. The humorous potential of this setup is more than fulfilled, leading to a pleasing and reasonable wrap-up.

No matter whether she's sporting genuinely amusing dialogue or making a fool of herself, Gerwig is embraceable, unpredictable and possessed of gifts for physical comedy that can be simultaneously graceful and bumbling. Like Kristen Wiig in *Bridesmaids*, she can behave lamentably and embarrassingly and you can still love her for it. This is unquestionably Gerwig's defining performance to date.

Sumner's Sophie also has maturity issues, and the way the two actresses get into it at times is pretty remarkable. No matter where the specific action is playing out, there's a downtown vibe that accompanies it everywhere.

Production values are part and parcel with the off-the-cuff feel, but the film looks great in Sam Levy's monochromatic cinematography. In addition to the abundant Delerue selections, the soundtrack is graced by a number of well-chosen rock and pop tunes.

Originally reviewed at the Telluride Film Festival

Production RT Features, Pine District, Scott Rudin Productions
Venues: Telluride, Toronto, New York film festivals

Cast Greta Gerwig, Mickey Sumner, Charlotte D'Amboise, Adam Driver, Hannah Dunne, Michael Esper, Grace Gummer, Patrick Heusinger, Josh Hamilton, Cindy Katz, Maya Kazan, Justine Lupe, Britta Phillips, Juliet Rylance, Dean Wareham, Michael Zegan

Director Noah Baumbach

Screenwriters Noah Baumbach, Greta Gerwig

Producers Noah Baumbach, Scott Rudin, Lila Yacoub, Rodrigo Teixeira

Executive producers Fernando Loureiro, Lourenco Sant'anna

Director of photography Sam Levy

Production designer Sam Lisenco

Editor Jennifer Lame

Sales agent Celluloid Dreams/Nightmares

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Director: Stephen Fung

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AMC Santa Monica 3

November 3rd, 2012 11:00am



TAI CHI HERO

Director: Stephen Fung

AMC Santa Monica 7

November 4th, 2012 9:00am

AMC Santa Monica 5

November 5th, 2012 11:00am



PAINTED SKIN: THE RESURRECTION

Director: Wuershan

AMC Santa Monica 2

November 2nd, 2012 8:30am



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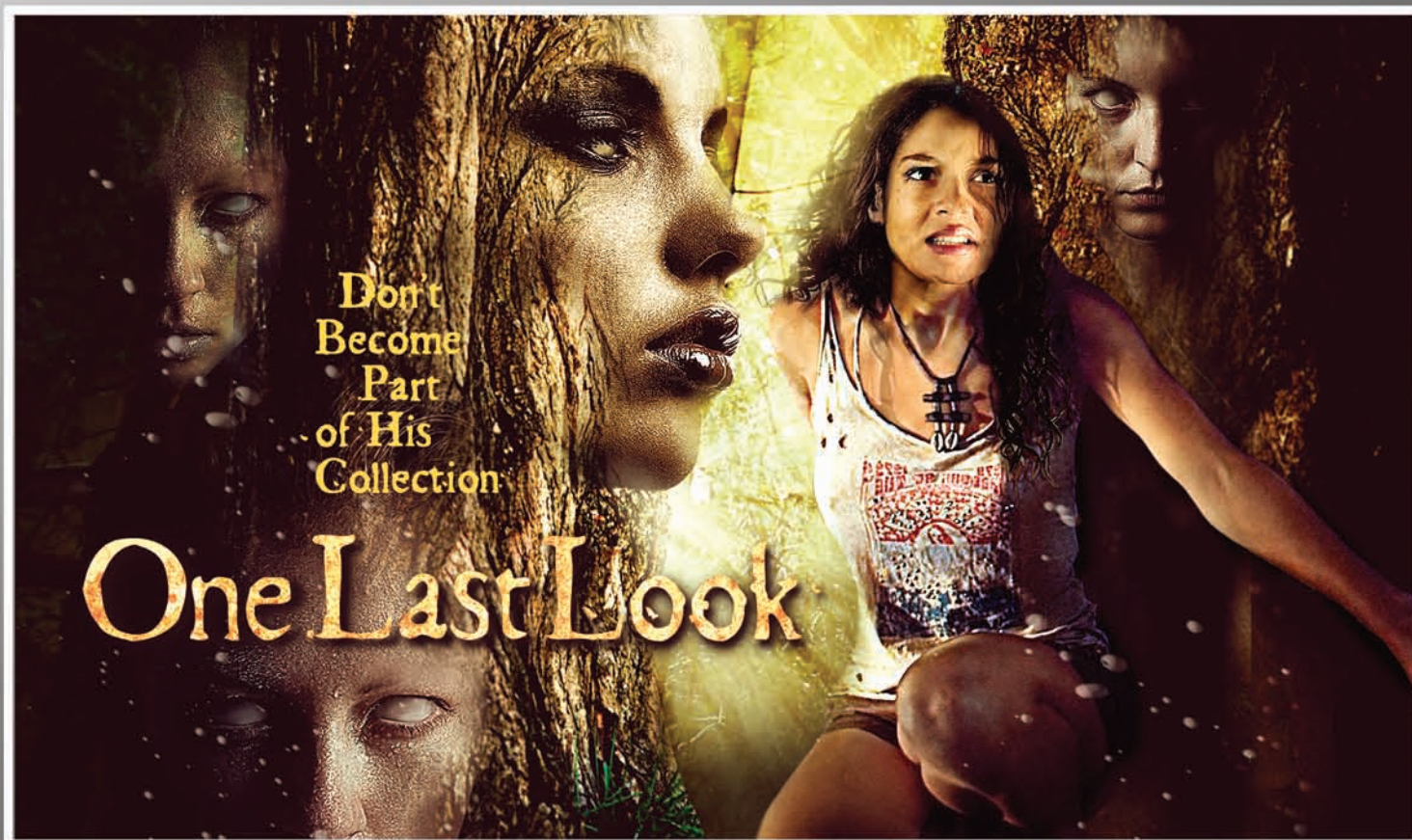
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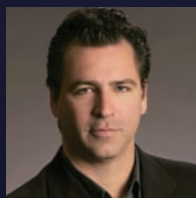
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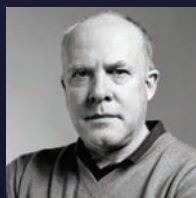
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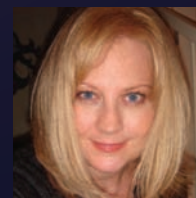
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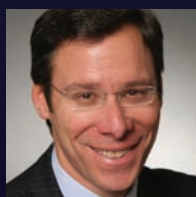
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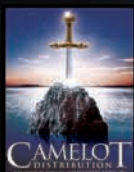
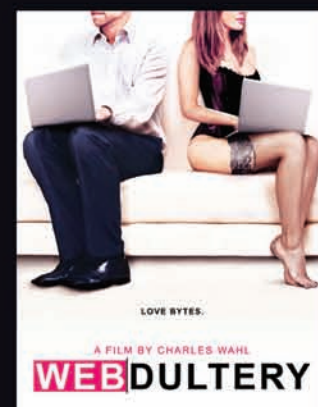
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Inch'Allah

Inert Canadian-French drama attempts to explore the motivation behind a suicide bombing *By Deborah Young*

AMONG THE GROWING number of films coming out of Palestine, one can see the divide opening up between locally made, no-budget documentaries like Emad Burnat and Guy Davidi's stirring *5 Broken Cameras* and well-financed Western coprods like Denis Villeneuve's Oscar nominee *Incendies*. Squarely in the latter category, the Canadian-French *Inch'Allah* has all the right credentials, including writer-director Anais Barbeau-Lavalette's (*If I Had a Hat, The Fight*) passionate feeling for the region, but lacks the originality to catch fire, or to go beyond an outsider's p.o.v. In the end, it illuminates Western pre-conceptions more than the motivation behind terrorism. Tackling such a sensitive and controversial topic in a highly obvious way, the drama will have some trouble slipping past the festival wall into commercial arenas.

The action opens with a powerful explosion in an Israeli outdoor café, which will be explained at the end of the film. The whole story unfolds through the unblinking, doe-like eyes of Chloe (Evelyne Brochu), a young Canadian obstetrician who is working in a clinic for pregnant women in a refugee camp in Ramallah, Palestine. Every night she passes through border control on her way back to her Jerusalem apartment. She spends evenings on the town with her drinking buddy Ava (Sivan Levy), an Israeli conscript her own age whose much more expressive eyes convey the horror and despair she feels over her work as an armed border guard.

In the clinic, Chloe becomes close to the pregnant Rand (Sabrina Ouazani) and her militant big brother Faysal (Yousef Sweid). The poorest of the poor, Rand and



Canadian Evelyn Brochu and Palestinian Yousef Sweid become unlikely allies.

her little brother, the autistic Safi, scavenge in a garbage dump along the wall separating the camp from a settlement of Israeli colonists. There are skirmishes. When one character is deliberately crushed under an Israeli army tank, and another is sentenced to 25 years in prison, and another is cruelly denied access to the hospital that would save her baby, the stage is set and the fuse is lit.

Barbeau-Lavalette's screenplay is too by-the-numbers to convince an audience that reality is this simple. Its portrait of endless misery is unleavened by the joking

camaraderie and family warmth that local filmmakers normally inject to lighten the load. More importantly, her Canadian protagon seems too inert to have ever landed up where she did, making her an untrustworthy witness to all these tragedies.

Originally reviewed at the Toronto Film Festival

Production companies: *microscope (Canada), ID Unlimited (France) in association with July August Productions (Israel)*

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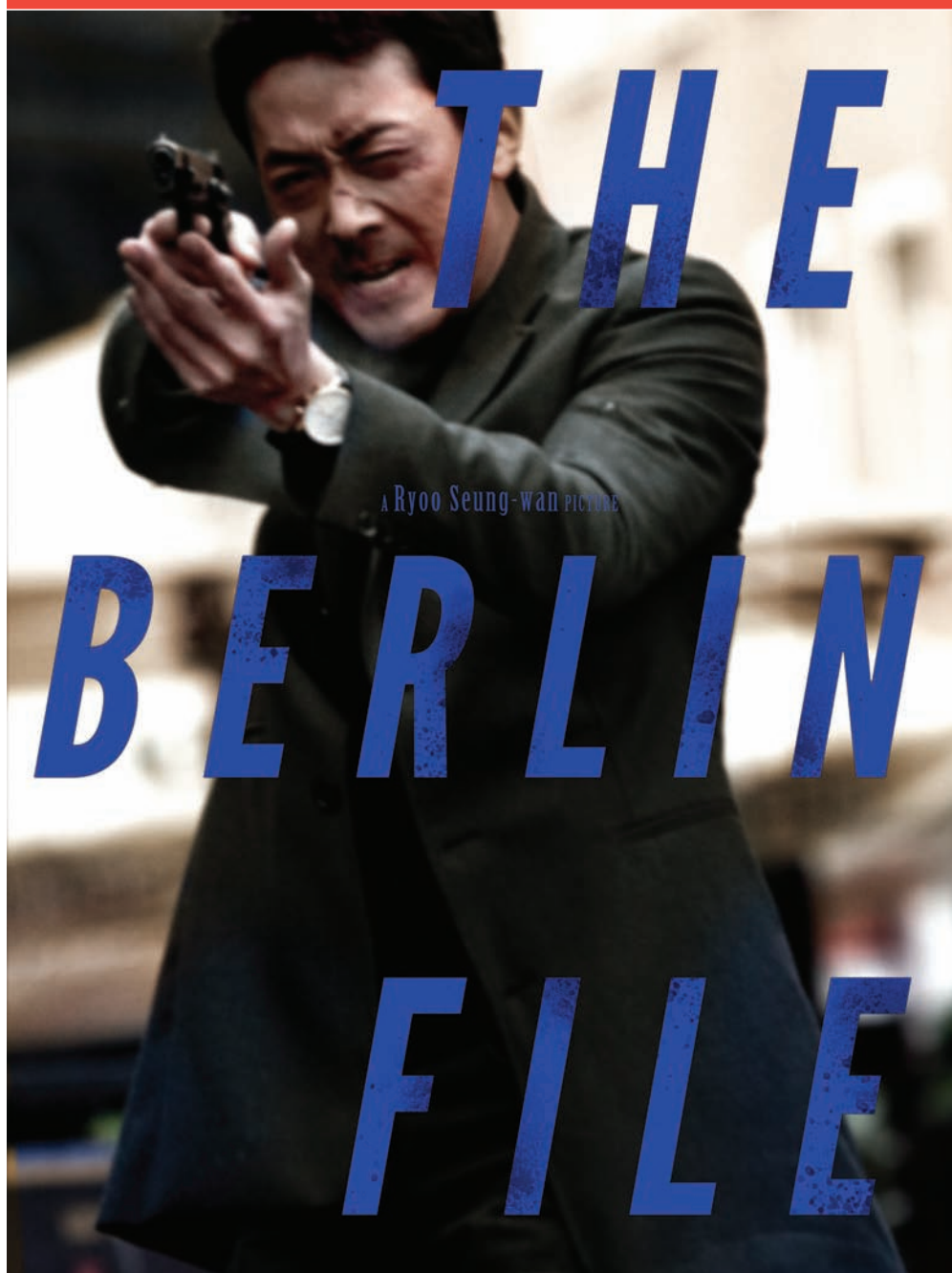
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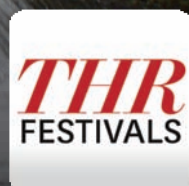
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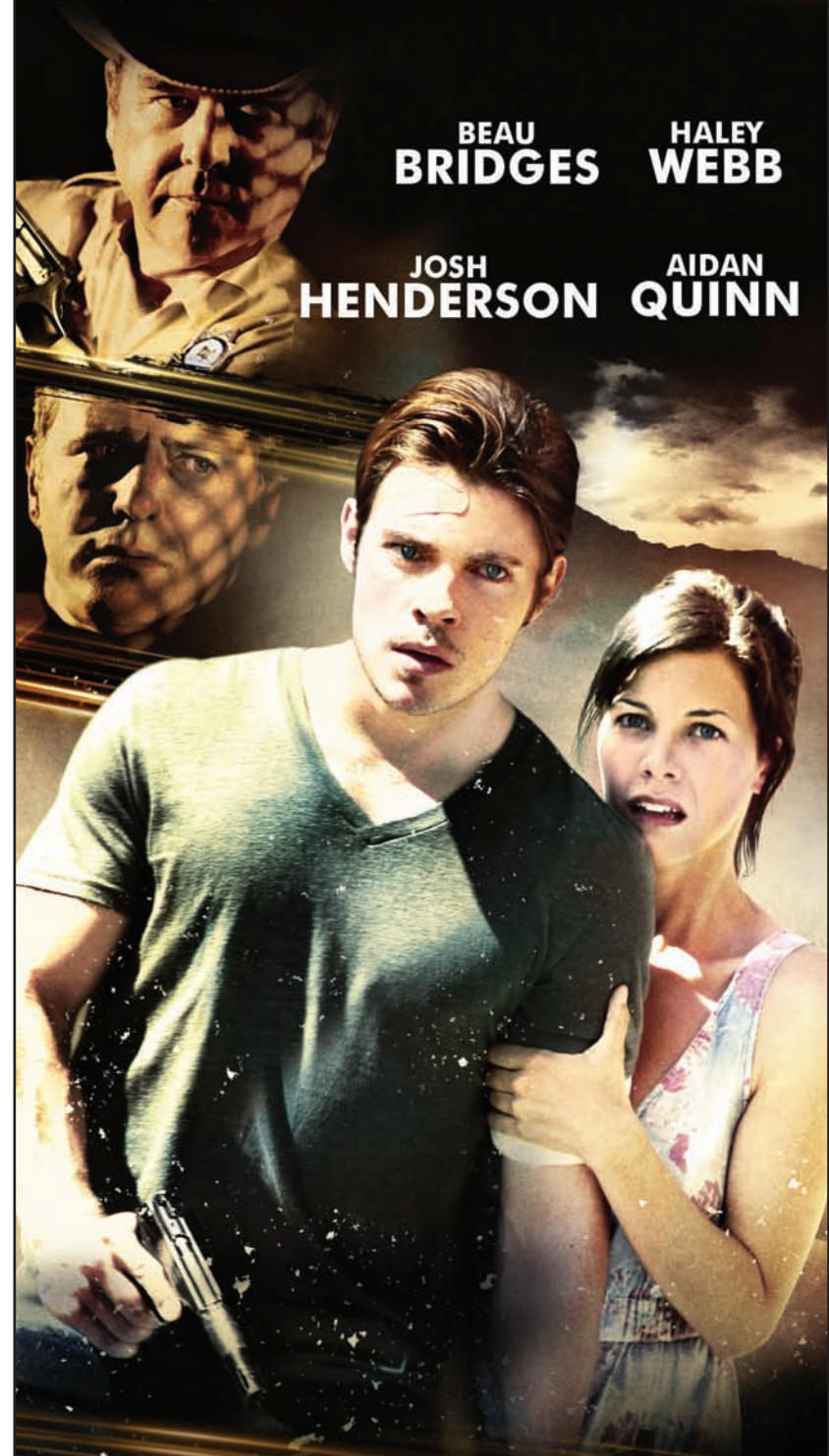
VISION FILMS SCREENING AT AFM

SATURDAY 11/3 • 3:00 PM • FAIRMONT 1

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INDOMINA

STARRING:

**Simon Pegg, Amara Karan,
Clare Higgins & Paul Freeman**

WRITTEN & DIRECTED BY:

Crispian Mills

SCREENING TIMES:

November 2nd, 2012 @ 3:00pm
Broadway Cineplex-3

November 3rd, 2012 @ 1:00pm
Fairmont-3

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-THE HUFFINGTON POST

STARRING:

**Gina Rodriguez, Jenni Rivera,
Edward James Olmos & Lou Diamond Phillips**

DIRECTED BY:

Youssef Delara & Michael D. Olmos

SCREENING TIMES:

November 3rd, 2012 @ 5:15pm
Fairmont-3

November 4th, 2012 @ 7:00pm
Fairmont-3



For Sales Please Contact:

STEPHANIE DENTON
VP, International Sales & Acquisitions

AFM Office: Loews Hotel, Suite 326 Tel: +1 310 458 6700 Stephanie.Denton@Indomina.com
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Arterton's 200-year-old secrets come to light in a sleepy seaside town.



Byzantium

Gemma Arterton and Saoirse Ronan play 200-year-old vampires in director Neil Jordan's female twist on the bloodsucking genre *By David Rooney*

I AM ELEANOR WEBB. I THROW my story to the wind." So says the ancient child-woman played by Saoirse Ronan in *Byzantium*. In a sense that's what director Neil Jordan and screenwriter Moira Buffini do too, allowing this moody but convoluted century-hopping reinvention of the vampire myth to drift in too many meandering directions before it finally comes together with a semblance of focus in the concluding stretch.

The film is handsomely made, shot by Sean Bobbitt with a blend of gritty naturalism and shadowy storybook fantasy, and a widescreen frame often painted with striking images. It also benefits from Javier Navarrete's lush score. But Jordan's return to territory he traveled in *Interview With the Vampire* and to a lesser extent *The Company of Wolves* is sluggish and lacking in bite. It has neither thrills nor suspense.

Buffini makes a promising choice by taking a route closer to that of Anne Rice than of Stephenie Meyer or Charlaine Harris, respectively authors of the *Twilight* and *True Blood* series. But her screenplay for *Byzantium* lacks the clarity, depth of character and robust story sense the writer brought to *Tamara Drewe* and *Jane Eyre*. While Buffini adapted the new film from her 2008

young-adult play *A Vampire Story*, the script has more of a novelistic sweep, attempting to cover too many plot strands across two time periods and struggling to find a consistent tone. Troweling on voice-over at every turn doesn't help.

Born in 1804 yet forever 16, Eleanor is first seen living on a drab council estate where she endures the pain of her haunted past by writing the story of her life that can never be told, disposing of it page by page. The melancholy teen kills only those who seek the release of death. She displays no visible fangs, just a retractable pointed thumbnail to make the first incision.

First described by Eleanor as her muse, Clara (Gemma Arterton), is the polar opposite of the younger girl. While Eleanor is intensely still, introspective and burdened by secrets, Clara is volatile and trashy. A lap-dancer with a temper, Clara is chased down by a mysterious agent (Thure Lindhardt), who she promptly beheads with a garrote. Obviously not for the first time, she tells Eleanor to pack for a hasty move.

They land in a sleepy coastal town where Eleanor insists they've been before, seeing visions of herself on the beach among a gaggle of Georgian-era schoolgirls. Clara picks up morose Noel (Daniel

Mays), who has inherited a boarding house called Byzantium and run it into the ground. Passing Eleanor off as her sister, Clara moves them in, then dispatches a local pimp and recruits his girls, repurposing the old hotel as a brothel.

Eleanor, meanwhile, has formed a cautious attachment with Frank (Caleb Landry Jones), a sickly youth with stringy hair whose leukemia medication causes him to bleed profusely when injured. His fragility and proximity to death make him a perfect match for Eleanor, who shares her story for the first time, ostensibly as an exercise for writing class. (An unbilled Tom Hollander plays the teacher who gets unwisely intrigued.)

Where the film gets seriously bogged down is in the muddy flashbacks to the same location two centuries earlier. Clara is transformed from poor waif to harlot by sinister Navy captain Ruthven (Jonny Lee Miller), despite the efforts to intervene of his kinder, gentler lieutenant, Darvell (Sam Riley). There's much back and forth as we learn that Clara gave birth to a daughter (guess who?), placed in an orphanage while her consumptive mother kept whoring to pay for her upkeep.

Clara and Eleanor's

transformation into vampires could have been dispensed with in a quick flash or two. Instead, Jordan and Buffini slow the momentum by wading through developments with Ruthven and Darvell. Mostly, the director seems bewitched by the imagery of a cave on a rocky island, from which flocks of blackbirds spew forth and the surrounding waterfalls gush with blood every time a new "sucrant" is born. These scenes are moderately cool but don't justify being seen in repeat mode.

We learn that Clara violated the rules of the exclusively male, class-conscious vampire order — archly named "The Pointed Nails of Justice" — whose goons have been pursuing the female outlaws ever since. But the backstory generally is far less involving than the present.

The bigger disappointment is the script's failure to exploit the emotional potential of mother-daughter vampires struggling to make a living, stay off-radar and survive. This also is due to the lack of a deep connection between the two characters or the actresses playing them.

Ronan has shown before that she can be compelling even in a mishandled movie (*The Lovely Bones*) or one drowning in self-conscious style (*Hanna*). She's always an interesting presence, and her scenes with Jones' pale, otherworldly Frank have a nice sorrowful texture. But there's too little heat of either the loving or conflicted kind between Eleanor and Clara, who is played by Arterton as a dangerous tart in killer outfits but not much more.

Originally reviewed at the Toronto International Film Festival

Production companies: Number 9 Films, Parallel Films, Demarest Films

Cast Gemma Arterton, Saoirse Ronan, Sam Riley, Jonny Lee Miller, Daniel Mays, Caleb Landry Jones, Thure Lindhardt, Uri Gavriel, Maria Doyle Kennedy, Tom Hollander

Director Neil Jordan

Screenwriter Moira Buffini, based on her play "A Vampire's Story"

Producers Stephen Woolley, Alan Moloney, Elizabeth Karlsen, William D. Johnson, Samuel Englehardt

Executive producers Mark C. Manuel, Ted O'Neal, Sharon Harel-Cohen, Danny Perkins, Norman Merry

Director of photography Sean Bobbitt

Production designer Simon Elliott
Music Javier Navarrete

SCREENING
AT AFM:

THE BETWEEN

Saturday November 3, 5:00PM
The Ocean Screening Room
1401 Ocean Avenue, Suite 110

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CASTING BY MATTHEW LESSALL CSA COSTUME DESIGNER SAMANTHA KUESTER MUSIC BY RICCARDO EBERSPACHER EDITOR JANE SOON-CHOI PRODUCTION DESIGNER GABOR NORMAN DIRECTOR OF PHOTOGRAPHY ERIK STEVENS CURTIS
EXECUTIVE PRODUCERS GIORGIO SERAFINI GIOVANNI LOVATELLI PRODUCED BY EUGENIO ALLIATA BRONNER PRODUCED BY GIUSEPPE PEDERSOLI & SUSAN JOHNSON WRITTEN AND DIRECTED BY GIORGIO SERAFINI

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Nativity 2

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at the AFM, Loews 503,
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Market Premiere:
AMC Santa Monica 7,
November 2nd 11am



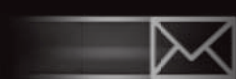
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**FAIRMONT 1
1:00 PM**

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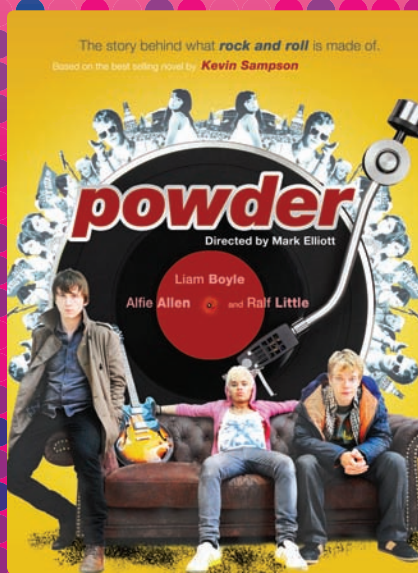
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Skarsgård bonds with his stepdaughter, who is subject of a custody battle.

What Maisie Knew

Scott McGehee and David Siegel's tasteful custody melodrama benefits from uniformly strong performances *By John DeFore*

A BROKEN-FAMILY melodrama with a minimum of histrionics, Scott McGehee's and David Siegel's *What Maisie Knew* begins from scenes that will be familiar to most viewers who've witnessed a custody battle. Things get pretty orchestrated from that familiar scenario onward but never to the point of unbelievability; the sad tidiness of the film's resolution (and the way it departs from the Henry James book it's based on) makes it all the more appealing at the box office, where it should have the broadest appeal of any of the duo's films to date.

Maisie is a 6-year-old New Yorker (Onata Aprile) in a position to know a great deal. She knows her rock-star mother (Julianne Moore) is too busy arguing with Dad (Steve Coogan) to pay for the pizza delivery she ordered; she knows Dad tries extra hard to be cute when her nanny Margo (Joanna Vanderham) is in the room. She knows Mom and Dad aren't going to live together anymore, and there's a lot of arguing over how much time she'll

spend with him. Most important, she knows how to keep some of these things at bay — as the adult relationships around her grow more disturbed, she coasts along as best she can, wisely choosing ignorance when Mom asks if Daddy (now in his own apartment, with the nanny there to help when Maisie's with him) is ever so happy to see Margo that he gives her a kiss.

He is, of course, and when he marries his former employee, Maisie's mother Susanna feels she must compete in the court's eyes, making her own home just as family-like by marrying a younger man (Alexander Skarsgård's Lincoln) she hardly knows. The closest thing to an innocent in all this aside from Maisie, Lincoln — a lanky Southerner whose body sometimes seems to fold inward on itself in deference to those around him — can't help but befriend the girl, a development that (to a perhaps implausible degree) disturbs Susanna. "You don't get a bonus for making her fall in love with you," Susanna snaps at one point, making

us wonder whether that's a literal comment and she actually has paid the bartender to be a prop husband.

What's more emotionally abusive to a child whose parents have split: failing to show up for days when it's time for her to stay at your place (both sides are guilty here) or spending your time with her on loud, "he can't get away with this" phone calls to a lawyer? Coogan's Beale is an up-front narcissist; Susanna needs her daughter's welfare as an excuse to make everything about her own desires.

Moore has the most complicated part to play here, as a woman who really believes she loves her daughter more than anything but is blind to what such a devotion might mean in practice. Over and over, she relies on Lincoln to pick Maisie up from school, watch her when a gig beckons, improvise when necessary. It's inevitable that he will come to identify with Margo, who fills the same role for Beale.

And another thing Maisie knows is to trust the people who actually take care of her — never voicing

an allegiance that would exclude anyone she cares for but eagerly accepting love that's offered in the form of actions as well as words. In this modern take on a century-old story, that distinction remains the most valuable one of all.

Originally reviewed at the Toronto International Film Festival

Production Company Red Crown

Cast Julianne Moore, Alexander Skarsgård, Steve Coogan, Joanna Vanderham, Onata Aprile

Directors Scott McGehee, David Siegel

Screenwriters Carroll Cartwright, Nancy Doyne

Based on the novel by Henry James

Producers Daniela Taplin Lundberg, Daniel Crown, William Teitler, Charles Weinstock

Executive producers Riva Marker

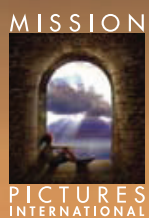
Director of photography Giles Nuttgens

Production designer Kelly McGehee

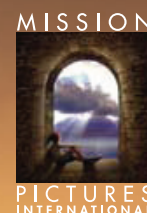
Music Peter Nashel

Costume designer Stacey Battat

Editor Madeleine Gavin



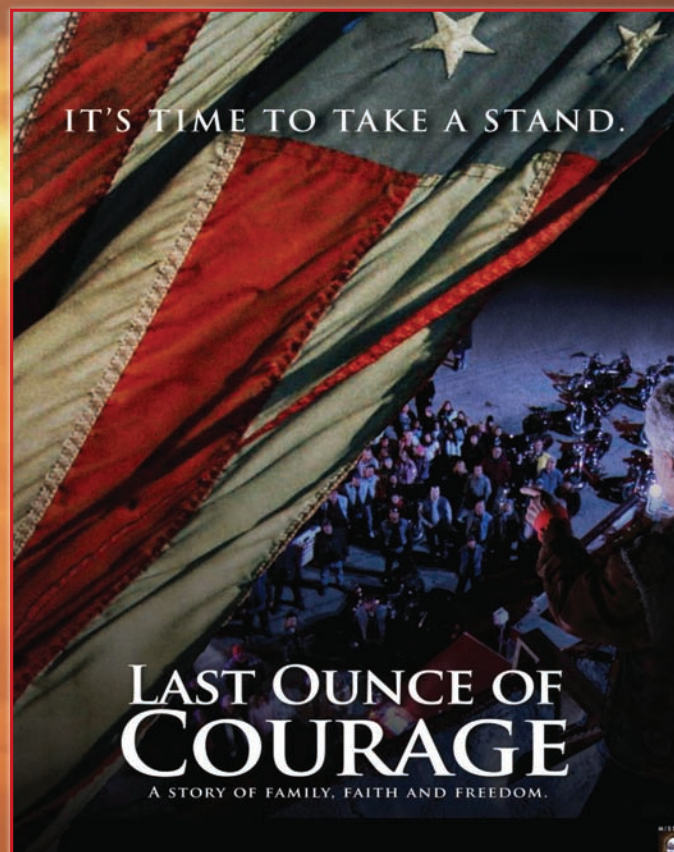
AFM 2012



SCREENING TODAY:
November 2nd 3:00pm Criterion 4



SCREENING TODAY:
November 2nd 7:00pm Fairmont 4
and Tomorrow November 4th 7:00pm Fairmont 4



SCREENING TODAY:
November 2nd 5:00pm Laemmle Monica 4
and Tomorrow November 3rd 1:00pm Laemmle Monica 4

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The poster features a dark, textured background with a film strip running diagonally across the middle. The film strip shows silhouettes of soldiers in a battlefield. Above the film strip, the title 'The Fall of the Reich' is written in a large, stylized, black font. The letter 'F' contains a white swastika. The background is splattered with red, resembling blood. Faint, circular text is visible in the background, possibly 'The Fall of the Reich'.

the Fall of the Reich

a SHAUN ROBERT SMITH film

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MARKET SCREENING GUIDE

TODAY

8:30 Painted Skin II Huayi Brothers Media Corporation, Amc 2; **Ship Of Theseus** Fortissimo Films, Criterion 2; **Tenchi Meisatsu** (Original Japanese Title) Shochiku Co., Ltd, Amc 6

8:45 Shores Of Hope Beta Cinema, Criterion 6

9:00 Blancanieves Dreamcatchers, Broadway 1; **Bullet In The Face** Tfi International, Laemmle 2; **Charm** Bleiberg Entertainment Llc, Fairmont 2; **Ernest & Celestine** Studiocanal, Broadway 3; **Frost** Trustnordisk, Amc 3; **Hotel Noir** Locomotive Distribution, Amc 4; **Marco Macaco - Let's Go Bananas!** Sola Media Gmbh, Fairmont 5; **Nobody Walks** Myriad Pictures, Criterion 3; **Outrage Beyond** Celluloid Dreams / Nightmares, Laemmle 4; **Private Peaceful** Goldcrest Films, Amc 5; **Quartet** Hanway Films, Broadway 4; **Sanitarium** Highland Film Group, Ocean Scr 1; **Snd M6 Promo Reel** Snd - Groupe M6, Broadway 2; **Space Milkshake** Joker Films Inc., Fairmont 4; **The Dandelions** Gaumont, Amc 7; **The Green Planet** Kaleidoscope Film Distribution Ltd, Fairmont 3; **The Power Of Few** Arclight Films, Merigot 1; **The Wild Ones** Filmmax International, Criterion 4

11:00 Afterparty Film Factory Entertainment, Amc 3; **Bad Kids Go To Hell** Red Sea Media Inc., Fairmont 4; **Bailout: The Age Of Greed** Boll Ag, Criterion 2; **Bwakaw** Fortissimo Films, Broadway 3; **Dark Water** Yellow Affair Oy, Fairmont 5; **Dormant Beauty** Celluloid Dreams / Nightmares, Laemmle 4; **Evil Things** Filmexport Group, Merigot 1; **Fresh Meat** Nz Film, Criterion 4; **Ginger & Rosa** The Match Factory, Amc 1; **Grave**

Encounters 2 Darclight Films, Fairmont 2; **Hello Quo** K5 International, Criterion 3; **Ikllr** Kaleidoscope Film Distribution Ltd, Fairmont 3; **Jackie** Media Luna New Films Ug, Fairmont 1; **John Dies At The End** Magnolia Pictures & Magnet Releasing, Laemmle 3; **Kikori: Team Invincible** Lightning Entertainment, Broadway 2; **Nativity 2 Danger In The Manger** Moviehouse Entertainment, Amc 7; **Nearly-weds** Motion Picture Corporation Of America, Ocean Scr 1; **No One Lives** Pathe International (Fr), Laemmle 2; **Offworld** Halcyon International, Criterion 1; **Paulette** Gaumont, Criterion 6; **Steel** Films Distribution, Criterion 5; **The Girl** Goldcrest Films, Broadway 4; **Welcome To The Jungle** Salt, Amc 5; **Writers** The Solution Entertainment Group, Laemmle 1

13:00 A Glimpse Inside The Mind Of Charles Swan III Independent, Amc 2; **A Liar's Autobiography - The Untrue Story Of Monty Python's Graham Chapman 3D** Sc Films International, Broadway 2; **Angels** Big Screen Entertainment Group, Criterion 4; **Another Dirty Movie** Camelot Entertainment Group, Fairmont 4; **Black Forest: Hansel And Gretel & The 420 Witch** Jinga Films, Broadway 3; **Chaos** All Rights Entertainment Limited, Amc 5; **Cold War** Edko Films Ltd, Broadway 4; **Confession Of Murder** Showbox / Mediaplex, Inc., Criterion 2; **Cottage Country** Vmi-Vantage Media International/Vision Music Inc, Fairmont 2; **Greetings From Tim Buckley** Celluloid Dreams / Nightmares, Broadway 1; **Hello Quo** K5 International, Criterion 3; **Highland Park** Premiere Entertainment Group, Fairmont 3; **How To Meet Girls From A Distance** Nz Film, Laemmle 1; **Last**

Passenger, Pathe International (Fr), Criterion 5; **Love Bite** Westend Films, Criterion 6; **Mine Games** Kaleidoscope, Film Distribution Ltd, Fairmont ; **One Last Look** Lightning Entertainment, Fairmont 5; **Phantom** Rcr Media Group, Amc 1; **Run - 3D** Palatin Media Film- & Fernseh Gmbh, Amc 7; **leeper's Wake** Mpi Media Group, Laemmle 2; **Taste Of Body** China Film Promotion Int'l, Merigot 1; **The Bullet Vanishes** Emperor Motion Pictures, Laemmle 4; **The Crack** Entertainment One Films International, Amc 6; **The Forgotten Kingdom** The Little Film Company, Ocean Scr 1; **The Glamorous Lie**, Tricoast Worldwide Llc, Amc 3;

15:00 "Yak" (Sahamongkolfilm Private Screening) Sahamongkolfilm International Co. Ltd., Laemmle 3; **A Fantastic Fear Of Everything**, Indomina Media, Broadway 3; **A White Trash Christmas** Red Sea Media Inc., Fairmont 2; **Almost Sharkproof** Tricoast Worldwide Llc, Amc 1; **Breaking The Girls** Myriad Pictures, Criterion 2; **Due West : Our Sex Journey** China 3D Digital Distribution Limited, Amc 3; **Finding John Smith** Pathfinder Film Group, Fairmont 4; **Grassroots** Intandem Films, Amc 6; **Imogene** Voltage Pictures, Amc 4; Kick Palatin Media Film- & Fernseh Gmbh, Broadway 1; **Kiss Of The Damned** Magnolia Pictures & Magnet Releasing, Criterion 6; **Lunarcy!** Global Screen Gmbh, Laemmle 2; **Mega Spider** Epic Pictures Group, Broadway 2; **October Baby** Mission Pictures International Criterion 4; **Redemption Street** Fortissimo Films, Laemmle 4; **Silent Night** Inferno, Fairmont 5; **Spring Breakers** Kinology, Criterion 1;



Macarena Garcia masters bullfighting in Pablo Berger's *Blancanieves*.

Summerhood Breakthrough Entertainment Inc., Merigot 1; **The Collection** Cinema Management Group Llc, Ocean Scr 1; **The Man Who Laughs** Europacorp, Criterion 5; **The Numbers Station** Content Media Corporation Plc, Amc 7; **Trade Of Innocents** Worldwide Film Entertainment Llc, Amc 5; **Zalman King's Pleasure Or Pain** Moonstone Entertainment / Prestige Films, Fairmont 3; **Zombie Fever** Rexmedia, Fairmont 1

17:00 Fairytale Rai Trade, Laemmle 2; **Full Circle** Fortissimo Films, Fairmont 2; **Goats** Echo Bridge Entertainment, Fairmont 5; **I Have To Buy New Shoes** Toei Company, Ltd., Fairmont 4; **Last Ounce Of Courage** Mission Pictures International, Laemmle 4; **My Awkward Sexual Adventure** Archstone Distribution, Criterion 1; **No Place On Earth** Global Screen Gmbh, Laemmle 1; **The Last Keepers** Vmi-Vantage Media International/Vision Music Inc, Fairmont 3; **The Lesser Blessed** Entertainment One Films International, Criterion 2; **The Seasoning House** Kaleidoscope

Film Distribution Ltd, Fairmont 1; **The Third Half** The Little Film Company, Ocean Scr ; **Tiger Mask** Shochiku Co., Ltd, Merigot 1; **Vehicle 19** K5 International, Laemmle 3

19:00 Natural Born Lovers China 3D Digital Distribution Limited, Fairmont 2; **Rurouni Kenshin** Gaga Corporation, Fairmont 3; **Survival Tactics** Screenlaunch, Merigot 1; **The Silent War** Mei Ah Entertainment Group Limited, Fairmont 1

TOMORROW

8:45 An End To Killing Fortissimo Films, Amc 4; **The Abcs Of Death** Magnolia Pictures & Magnet Releasing, Fairmont 3; **The Reluctant Fundamentalist** K5 International, Laemmle 3

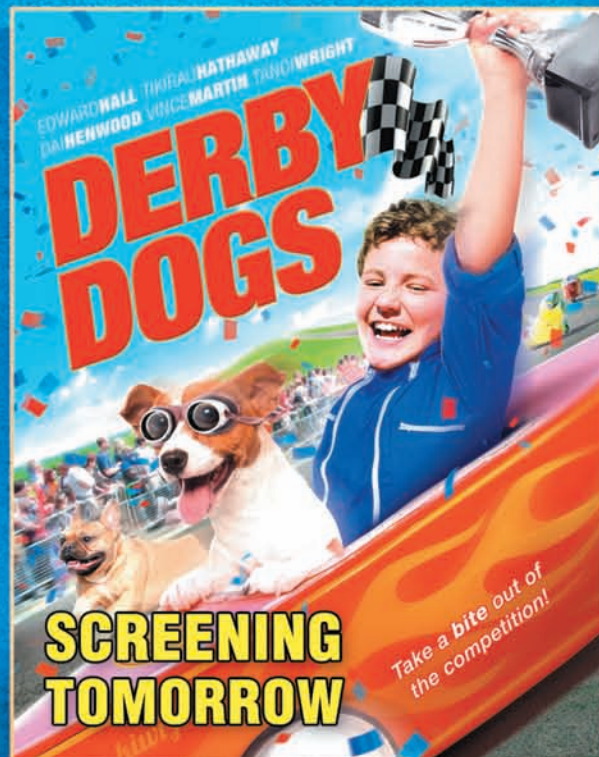
9:00 A Late Quartet Westend Films, Fairmont 1; **Antiviral** Tfi International, Criterion 5; **Astro - An Urban Fable In A Magical Rio De Janeiro** Cinema Do Brasil, Fairmont 5; **Berlin Job** Arclight Films, Criterion 6; **Easy Money Ii** Trustnordisk, Criterion 4; **F.b.i. : Frog Butthead Investigators** (Mais Qui A Re-Tué Pamela Rose?)

Gaumont, Amc 6; **Get Lucky** Cinema Management Group Llc, Ocean Scr 1; **Hello I Must Be Going** 6 Sales, Broadway 2; **Homecoming** Leomark Studios, Merigot 1; **Invader** Filmmax International, Laemmle 4; **Kon Tiki** Hanway Films, Amc 1; **Orange Honey** Beta Cinema, Laemmle 2; **Pawn** Red Sea Media Inc., Broadway 1; **Save Your Legs** Protagonist Pictures, Fairmont 2; **Storm Surfers 3D** Arclight Films, Broadway 3; **The Domino Effect** Arri Worldsales, Criterion 3; **The Girl** Goldcrest Films, Broadway 4; **The Lookout** Studiocanal, Amc 7; **The Neighbors** Lotte Entertainment Criterion 1, **Under The Bed** Bleiberg Entertainment Llc, Fairmont 4

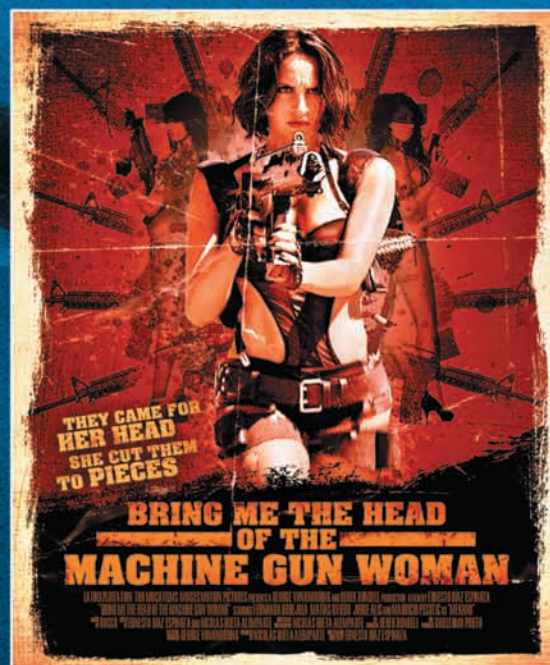
11:00 30 Beats Films Distribution, Laemmle 4; **Derby Dogs** Screen Media, Fairmont 2; **Dracula 3D** Filmexport Group, Amc 4; **Drift** Tfi International, Criterion 1; **Hold-Up!** Latido, Criterion 5; **Inescapable** Myriad Pictures, Broadway 4; **May I Kill U** Moviehouse Entertainment, Fairmont 4; **Mental** Arclight Films, Criterion 3; **No Tell Motel**

SCREEN MEDIA

AFM 2012 LINE UP



NOV 3 . FAIRMONT 2 . 11:00 AM



SCREEN MEDIA

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MARKET SCREENING GUIDE

Cinema Management Group Llc, Ocean Scr 1; **Operation E**, Deaplaneta, Laemmle 2; **Playground Chronicles** Futurikon , Amc 7; **Revenge For Jolly!** Highland Film Group, Laemmle 1; **Save The Date** Premiere Entertainment Group, Fairmont 3; **Shadow People**, Darclight Films, Merigot 1; **Summer In February** Speranza13 Media, Amc 1; **Tai Chi o** Huayi Brothers Media Corporation, Amc 3; **Thanks For Sharing** Voltage Pictures, Criterion 4; **The Artist And The Model** 6 Sales, Broadway 1; **The Citizen** Radiant Films International, Fairmont 5; **The Clockwork Girl** Green Films, Inc., Amc 5; **The Frozen** Red Sea Media Inc., Fairmont 1; **Victoria** Svensk Filmindustri Ab, Amc 2; **Welcome To The Jungle** Salt, Amc 6; **What Maisie Knew** Fortissimo Films, Broadway 2; **Whole Lotta Sole** Lightning Entertainment, Criterion 2

13:00 A Fantastic Fear Of Everything Indomina Media, Fairmont 3; **Dust Up** Red Sea Media Inc., Merigot 1; **House Of Last Things** Double Dutch International, Criterion 2; **Infected** Vmi-Vantage Media International Inc,Fairmont 4; **It's A Disaster** Premiere Entertainment Group, **Last Ounce Of Courage** Mission Pictures International, Laemmle 4; **The First Time** Celsius Entertainment Laemmle 1; **The Hot Flashes** Lightning Entertainment Criterion 3; **Tomorrow You're Gone** Echo Bridge Entertainment, Fairmont 5; **War Of The Dead** The Little Film Company, Ocean Scr 1; **You Can't Kill Stephen King** Camelot Entertainment Group, Fairmont 2; **Zaytoun** Pathe International (Fr), Criterion 1

15:00 Allegiance Vision Films, Fairmont 4;

Blazing Famiglia Toei Company, Ltd., Fairmont 3; **Miss Lovely** Fortissimo Films Criterion 3; **Not Suitable For Children** Arclight Films, Fairmont 5; **Rushlights** Vision Films, Fairmont 1; **Stealing Roses** Worldwide Film Entertainment Llc, Merigot 1; **Still** Cinema Management Group Llc, Ocean Scr 1; **The Famous Five** Beta Cinema, Laemmle 4; **The Secret Disco Revolution** Entertainment One Films International, Criterion 1; **Vampire Sisters** Arri Worldsales, Laemmle 1; **Wu Dang** Mei Ah Entertainment Group Limited Fairmont 2

17:00 Dose Of Reality Empress Road Pictures Fairmont 5; **Inch'allah** Entertainment One Films International, Laemmle 1; **Legatee** Planeta Inform Film Distribution, Merigot 1; **Little Thirteen** Arri Worldsales, Laemmle 4; **Puppet Master; Axis Of Evil** Full Moon Features, Fairmont 2; **The Between** The Little Film Company, Ocean Scr 1; **White Swan** Gorilla Pictures, Fairmont 1

17:15 Filly Brown Indomina Media, Fairmont 3

19:00 The Big Heart Of Girls Filmexport Group, Merigot 1

NOVEMBER 4
8:45 Byzantium Westend Films, Fairmont 1
9:00 A Company Man Showbox / Mediaplex, Inc., Criterion 4; **Come Out And Play** Celsius Entertainment, Broadway 4; **Good Vibrations** The Works International Fairmont 2; **In The Shadow** Bleiberg Entertainment Llc, Criterion 1; **Intersection** Europacorp, Amc 6; **Journey To The Christmas Star** Sola Media Gmbh, Broadway 3; **Kirikou And Men And**

Women Studiocanal, Laemmle 4, **Kiss Of The Damned** Magnolia Pictures & Magnet Releasing; Criterion 6; **Mental** Arclight Films, Criterion 2; **Miss Lovely** Fortissimo Films, Criterion 3; **No One Lives** Pathe International (Fr), Laemmle 1; **Officer Down** Red Sea Media Inc., Broadway 1; **Seven Psychopaths** Hanway Films, Amc 4; **Sightseers** Protagonist Pictures, Fairmont 3, **Smiley** Synchronicity Entertainment, Amc 3; **Taichi Hero** Huayi Brothers Media Corporation, Amc 7; **The Big Heart Of Girls** Filmexport Group, Merigot 1; **The Conspiracy** Celluloid Dreams / Nightmares, Amc 5; **The Frozen Ground** Voltage Pictures, Criterion 5; **The Greatest Miracle** Locomotive Distribution, Fairmont 5; **Vehicle 19** K5 International, Laemmle 2; **Wasteland** Bankside Films, Amc 1; **When I Saw You** The Match Factory, Ocean Scr 1; **Who Cares!** Cinema Do Brasil, Fairmont 4

10:45 Measuring The World The Match Factory, Ocean Scr 1

11:00 A Common Man Myriad Pictures, Criterion 2; **Animals** Film Factory Entertainment, Amc 5; **Beijing Flickers** Fortissimo Films, Fairmont 5; **Citadel** Films Distribution, Broadway 4; **Day Of Siege** Rai Trade, Criterion 5; **Ernest & Celestine** Studiocanal, Broadway 3; **Exit Marrakech** Arri Worldsales, Broadway 2; **Frankie Go Boom** Red Sea Media Inc., Fairmont 3; **Hell Gate** Darclight Films, Merigot 1; **Hello I Must Be Going** 6 Sales Laemmle 3; **I Declare War** Moviehouse Entertainment, Amc 7; **John Dies At The End** Magnolia Pictures & Magnet Releasing, Fairmont 1; **Love Bite**Westend Films, Amc 3; Marie Krøyer



Svensk Filmindustri, Ab, Amc 4; **Me And You** Hanway Films Laemmle 1; **Niko 2: Little Brother – Big Trouble** Global Screen Gmbh, Amc 1; **Offworld** Halcyon International, Criterion 3; **Rurouni Kenshin** Gaga Corporation, Fairmont 2; **Sky Force** Arclight Films, Criterion 1; **Storage 24** Independent, Laemmle 4; **Struck By Lightning** Lightning Entertainment, Broadway 1; **The Reef 2: High Tide (3D)** Sc Films International, Criterion 4; **The We And The I** Kinology, Amc 6; **Theatre Of Dreams** Intandem Films, Amc 2; **Writers** The Solution Entertainment Group, Laemmle 2

13:00 13 Eerie Entertainment One Films International, Criterion; **Bad Kids Go To Hell** Red Sea Media Inc., Fairmont 1; **Between Us** Premiere Entertainment Group, Fairmont 5; **Eden** Cinema Management Group Llc, Ocean Scr 1; **Gattu** All Rights Entertainment Limited, Criterion 1; **Heaven's**

Door Lightning Entertainment, Fairmont 4; **Here Comes The Devil** Mpi Media Group, Criterion 2; **Love Sick Love** Pfg Entertainment, Inc., Merigot 1; **Love, Marilyn** Studiocanal,Laemmle 4; **Porn In The Hood** Gaumont, Laemmle 1; **Rurouni Kenshin** Gaga Corporation, Fairmont 2; **Scavengers** Camelot Entertainment Group, Fairmont 3

15:00 30 Beats Films Distribution, Laemmle 4; **Conception** Double Dutch International, Criterion 3; **Crawlspace** Darclight Films, Fairmont 3; **Greetings From Tim Buckley** Celluloid Dreams / Nightmares, Laemmle 1; **Kikoriki: Team Invincible** Lightning Entertainment, Criterion 2; **Run For Your Wife** Arclight Films, Merigot 1; **Still** Cinema Management Group Llc, Ocean Scr 1; **The Chicago 8** Vmi-Vantage Media International/Vision Music Inc, Fairmont 5; **The Child** Stealth Media Group,

Fairmont 2; **The Frozen** Red Sea Media Inc., Fairmont 1

17:00 A Late Quartet Westend Films, Fairmont 3; **A White Trash Christmas** Red Sea Media Inc., Fairmont 1; **Five Thirteen** Lightning Entertainment, Fairmont 5; **Lunarcy!** Global Screen Gmbh, Laemmle 1; **Paranormal Asylum: The Revenge Of Typhoid Mary** Meridien Filmsm, Merigot 1; **Silent But Deadly** Double Dutch International, Fairmont 4; **Tango Libre** Films Distribution, Laemmle 4; **The Collection** Cinema Management Group Llc, Ocean Scr 1

19:00 A Chorus Of Angels Toei Company, Ltd., Fairmont 2; **Apartment In Athens** Film-export Group, Merigot 1; **Filly Brown** Indomina Media,Fairmont 3; **Please Kill Mr Know It All** Breakthrough Entertainment Inc., Fairmont 1; **Stripped** Empress Road Pictures, Fairmont 5 **THIR**



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1978



Cheech Marin, left, and Tommy Chong clown around with Chong's mother Lorna Jean on the Santa Monica Pier.

Cheech and Chong's first movie after a string of hit LPs was an unapologetic stoner comedy that scored big with its red-eyed target audience

IF YOU'RE GOING TO DRIVE AROUND SOUTHERN California in a van made entirely of marijuana, at some point you're going to end up at the Santa Monica beach. That, as much as anything else, is a plot point in *Up in Smoke*, the rambling dooper comedy Cheech Marin and Tommy Chong had a hit with in 1978. *The Hollywood Reporter's* comment that "the film is obviously designed for a specific audience, which should get off on the drug-oriented comedy," is quite an understatement: There is absolutely nothing in the film that's not a pot joke. Fortunately, *Up in Smoke* knew its audience: It scored a domestic gross of \$44 million (about \$150 million today), making it the 15th-biggest movie of the year. The film was produced and directed by record producer/manager Lou Adler, who probably is best known to a younger generation as the old, bearded guy wearing a hat who sits next to Jack Nicholson at Lakers games. — BILL HIGGINS



ORTER, SEPTEMBER 8, 1978

MOVIE REVIEW

Up in Smoke

The dope-dominated world of comedy team Cheech and Chong has been brought to the screen in hazy glory in "Up in Smoke," a Lou Adler production that is being released by Paramount. It's the most amusing pot movie since "Reefer Madness."

Written by and starring Cheech Marin and Tommy Chong, the film is basically a day in the life of two spaced-out freaks as they set out to score some weed. Along the way, they stumble across a number of assorted wacky characters and unknowingly become involved in a major drug-smuggling operation when they drive

UP IN SMOKE Paramount Pictures

Producers Lou Adler, Lou Lombardo
Director Lou Adler
Screenplay Tommy Chong, Cheech Marin
Photography Gene Polito
Associate producer John Beug
Film editor Scott Conrad
Art director Leon Erickson
Sound Pat Mitchell

Panavision/Metrocolor
Cast: Cheech Marin, Tommy Chong, Strother Martin, Edie Adams, Ray Vitte, Michael Caldwell, Jose Pulido, Ruben Guevara, Miguel Murillo, Tom Skerritt, Stacy Keach, Mills Watson, Karl Johnson, Rick Beckner, Zane Buzby, Anne Warton.

Running time — 85 minutes
MPAA Rating: R

a van made of "fiberweed" across the border from Tijuana. Throughout

L A R A F L Y N N B O Y L E
MOLLY QUINN MICHAEL WELCH CARY ELWES

HANSEL GRETEL & THE 420 WITCH

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SCREENING TODAY

Broadway Cineplex 3 : 1pm

Comedy Horror • 90 Minutes • USA • 2012

PREMIERE SCREENING TODAY: FAIRMONT 1, 5PM



rosie day sean pertwee kevin howarth anna walton

THE SEASONING HOUSE

a paul hyett film

“A FEROCIOUS REVENGE THRILLER”

FEAR.NET

“EXHILARATING” ★★★★★

HEYUGUYS

“DARK, TENSE...SUPERB” ★★★★★

FILM JUICE

“NERVE SHREDDING...EXCEPTIONAL”

FRIGHTFEST 2012



SCREENJABBER



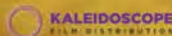
DREAD CENTRAL



TERROR WEEKEND

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THE SEASONING HOUSE ROSIE DAY SEAN PERTWEE KEVIN HOWARTH ANNA WALTON JEMMA POWELL
CASTING DIRECTOR MANUEL PURO COMPOSER PAUL E. FRANCIS COSTUME DESIGNER RAQUEL AZEVEDO EDITOR AGNIESZKA LIGGETT
PRODUCTION DESIGNER CAROLINE STORY DIRECTOR OF PHOTOGRAPHY ADAM ETHERINGTON CO-PRODUCER SEAN WHEELAN
EXECUTIVE PRODUCERS NEIL JONES LYNDON BALDOCK PATRICK FISCHER PRODUCED BY MICHAEL RILEY
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